

How Feinstein quietly choked off the city's open spaces
Here comes the draft, Part 2—Pete McCloskey talks about his plan
The California scene—special Books & Writers section

**'MAKE
ME LAUGH-
OR ELSE!'**

Branton judges the S.F. stand-up comedy contest

The San Francisco

35¢

Bay Guardian

SINCE 1966: THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. AUGUST 15 THROUGH 24, 1979. VOL. 13 NO. 41.

'APOCALYPSE NOW' AND THEN

How Brando, Coppola, Joseph Conrad, the Ifugao headhunters and a cast of thousands fought their own private war in the Philippines. Our writer on the set pierces the 3-year press blackout.

Marlon Brando as
Colonel Kurtz in
"Apocalypse Now."

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Bay Guardian

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Wine appreciation for women.

Plus: the winning photographs from the Bay Guardian's
First Annual Photography Contest and Exhibition,
the names of all the winners and an invitation to our
readers to attend the exhibition at
Camerawork Gallery.

LETTERS

UP THE DRAFT RESISTANCE

We at the Central Committee for
Conscientious Objectors were pleased to
read William Ristow's August 8 article
on the attempts in Congress to renew the
draft. It was one of the best features on
the problem that we've seen. We were
disappointed, however, not to find our
name among the groups to contact for
more information, and decided to let you
know that we still exist.

CCCO was started in 1948 to provide
help to those who were opposed to being
conscripted into the military at the start
of the Cold War—the United States' first
"peace-time draft." During the Vietnam
war years, CCCO was a major clearing
house for draft information and
provided legal assistance to thousands of
resisters and conscientious objectors.
With the repeal of the draft, we
continued helping resisters and COs
through our repatriation project.

During the last few years, with the
draft just a bad memory, CCCO has
helped people who are already in the
military secure fair treatment and
receive early discharges.

As the fight over the draft bill goes on
in Washington, we are preparing for the
worst while hoping for something better.
We have increased our staff, we are
designing new draft information
leaflets, and we renewed publication of
our digest of draft news—*The Draft
Counselors' News*. A subscription is \$6
for a 10-issue year. We also publish
CCCO news—a free quarterly that also
follows the draft, as well as covering
other military news. It is available on
request.

CCCO is open 10 to 5 on weekdays at
1251 2nd Avenue, San Francisco. Our
phone number is 566-0500. We will try
to answer any questions that people have
about the draft, and counseling is free by
appointment.

Keep up the excellent work.
In peace,
The CCCO Staff

POLITICAL ALERTS AND EVENTS

BY SUSAN FERRELL

LECTURES, FORUMS AND CONFERENCES

American Indian Movement Nuclear Work-
shop focuses on the devastation of Indian lands in
New Mexico and the Black Hills and the effects of
uranium mining and milling, which, according
to the Nuclear Regulatory Commission, is the
deadliest part of the nuclear fuel cycle. Wed/21, 7
pm, La Pena Community Center, 3109 Shattuck,
Berk., donation, 849-2568. The same program is
presented at 8:30 pm next door at La Pena
Cultural Center, \$2.

ELECTION EVENTS

Kay Pachtner (candidate for SF Board of Su-
pervisors in Dist. 5) supporters hold a garage sale,
Sat/18-Sun/19, 10 am-4 pm, 429 Central (at
Hayes), SF, 863-0639. And an evening with
Warren Hinkle, Thurs/23, 6-9 pm, 263 Castro,
SF, \$5, \$10 and \$15, 863-0639.

Please send information about political fund-
raisers, candidates' nights, etc. to Susan Ferrell,
Political Events, Bay Guardian, 2700 19th St., SF,
CA 94110.

MEETINGS

San Franciscans for Public Power continues its
campaign to convince the city to study the feasi-
bility of buying out PG&E so we can distribute our
own inexpensive public power. Join in at the next
meeting, Tues/21, 7:30 pm, Buchanan YMCA,
1530 Buchanan at Geary, SF, 648-3742.

NOTES

Mountain Revenge 1979. Cleaning up San
Bruno Mountain is made fun and painless by free
refreshments, entertainment and buses to and
from Kennedy School, 785 Price St., Daly City
(intersection of Market and Guadalupe Canyon
Parkway). Wear heavy soled shoes, long sleeve
shirt and bring work gloves. Fri/17-Sun/19, 9 am-
noon and 1-3 pm, 364-5600 ext. 2486.

Amnesty International U.S. group #80 holds a
peaceful vigil and demonstration to protest the
disappearance of 15,000 Argentinian men,
women and children. Thurs/23, 10 am-4 pm, in
front of the Argentinian Consulate, 870 Market,
SF.

Walk-a-thon against the Death Penalty bene-
fits the African National Prison Organization
(ANPO). There is still time to sign up for the walk
or pledge funds as a sponsor. Half the money
raised goes to the ANPO, half to the nonprofit
organization of the participants choice. The
walk-a-thon takes place Sun/26, in Berkeley. For
more information, call 824-8249. ■

The San Francisco Bay Guardian

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"It is a newspaper's duty to print the news
and raise hell."

(Wilbur F. Storey, Statement of the aims
of the Chicago Times, 1861.)

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NOT ONLY ARE YOU ABOUT TO BE BURNED ON UTILITY RATES . . .

BY ART GOLDBERG

A bill that in all likelihood would end California's low-cost "lifeline" rates for gas and electricity quietly passed the State Senate last June and will be debated by the Assembly Ways and Means Committee early next week.

Sponsored by Sen. Alfred Alquist (D-San Jose), SB 279 has the support of the California Manufacturers Association (CMA), whose members include some of the state's largest firms, including Kaiser Steel, C&H Sugar, Exxon, Westinghouse, Levi Strauss, Del Monte, Chevron, General Electric and Union Carbide.

Despite the opposition of the California Public Utilities Commission (which says the legislation would interfere with its ability to set utility rates), the state Office of Consumer Affairs and consumer groups like the Citizens Action League and Toward Utility Rate Normalization, the Alquist bill also passed the Assembly Finance, Insurance and Commerce Committee last month on a 9-3 vote, with Bay Area Assemblymen Louis Papan (D-Daly City) and Alister McAlister (D-San Jose) voting for it.

San Francisco's Art Agnos vigorously opposed the measure in committee and was one of the three who voted against it. And on Aug. 13, the Citizens Action League received assurances from Assembly Speaker Leo McCarthy that he too would oppose the bill and would seek to persuade members of the Ways and Means Committee to do likewise.

The Alquist bill evidently rose out of a feeling by the major corporations that increases in their utility bills since 1972 have made it difficult for them to compete with industry in other states. They sought to return to the old rate system whereby large users of gas and electricity were rewarded with lower rates.

When the nation became more energy-conscious in the mid-Seventies, that system was changed. To encourage conservation and aid low- and middle-income people, the legislature passed the Miller-Warren Lifeline Energy Act of 1975, which gave the lower rates to small users. In June 1979, Walter J. Cavagnaro, director of the PUC's Utilities Division, estimated that if the lifeline rates were scrapped, the average Bay Area household would pay an extra \$99 per year in gas and electric costs.

Roxanne Scott, a consultant to the State Senate's Energy Committee, said the aim of the Alquist bill was not so much to end the lifeline rate but to change the rate structure so that commercial and industrial users no longer underwrite the lower rates now charged to residential power consumers.

SB 279 would simply require all utility customers to pay a rate that was equal to the "cost of service." The larger users contend that it is far cheaper to deliver power to them, and therefore they should be charged lower rates.

But Dan Rogoff of the Citizens Action League told the Guardian that the lifeline concept "encouraged conservation" because it rewarded those who use less gas and electricity with lower rates and discouraged waste by large users. He also pointed out that California's lifeline law was the first in the nation. Oregon, Ohio and New Jersey have since adopted similar measures, but others have been defeated in about a dozen states.

Under the lifeline plan, those who use 240 kilowatt-hours or less per month pay the lowest rate. The rates go up as consumption increases. Gas rates are set in the same manner, with the lifeline allowance pegged at 26 therms from April to November, and at 106 therms through the winter, when space heaters are in use.

Under the Miller-Warren Lifeline Act, the lowest rates are supposed to go up whenever the difference between these rates and the non-lifeline rates become more than 25%. This has happened several times in the recent past, but the consumer groups say residential utility rates would have risen even higher had it not been for the Lifeline Act.

PG&E has taken no position on the Alquist bill, presumably because the measure would not affect the company's earnings and is more a question of who will pay what percentage of gas and electric costs. "We're neutral," said PG&E spokesman Dennis Pooler when questioned about his company's position on SB 279.

In an effort to make the bill more palatable, the Assembly Finance, Insurance and Commerce committee added an amendment that would exempt people who are "needy" from any increase in the lifeline rate. This would include, but not be limited to, those on welfare and other government aid programs.

Opponents of the bill contend its definition of the word "needy" is too vague and arbitrary to be workable, and say it will divide the poor and the elderly from the rest of the residential ratepayers. They also point out that those not in the "needy" category will experience far greater rate increases than if the original version of the Alquist bill were to be enacted.

The measure will be heard by the Ways and Means Committee next Tuesday morning, Aug. 21. Daniel Boatwright (D-Concord) is the committee chairman. Other Bay Area legislators on the panel are John Knox (D-Richmond), Floyd Mori (D-Pleasanton) and John Vasconcellos (D-San Jose).



. . . BUT PG&E THINKS YOU'VE GOT MONEY TO BURN

BY KAREN O'LEARY

A man holds a dollar bill up to the television camera. "Your power company has discovered a brand new source of energy," he says, setting fire to the bill. "All they have to do is burn it. They use more and more of our money to build more expensive power plants. The coal, oil and uranium they burn costs more every day. And so does electricity. The answer? Alternative energy sources that are cleaner, safer and cheaper. "But," the man says as he lets the last burning piece fall to the ground, "your power company thinks you have money to burn."

That's the message television audiences in Sacramento, Bakersfield, Fresno and San Jose will soon be hearing in a new series of commercials prepared by San Francisco's Public Media Center. But Bay Area viewers may have to wait a lot longer before they see the same message—if they ever do.

The ad campaign, sponsored by a coalition of Bay Area energy groups led by Berkeley's Environmental Defense Fund, is challenging a \$900,000 PG&E ad campaign that promoted the construction of more power plants. The ads, which were aired throughout Northern California late last year, declared: "To keep things running in the 1980s, we must begin new power plants today."

In response, the energy coalition and the Public Media Center, a nonprofit public ad agency, created a campaign of their own to challenge the PG&E ads. "Our message is that utilities like PG&E are wasting everyone's money by ignoring energy alternatives lying right on their doorstep," said David Roe, counsel for EDF. "Alternatives can buy you a better power package on their own terms than any coal/nuclear power suggested by PG&E."

The coalition then approached the sta-

tions that had run PG&E's campaign and asked them to run EDF's ads, basing their request on the Federal Communications Commission's fairness doctrine, which requires stations to present balanced viewpoints on controversial issues of public importance. But only five of the 24 stations that ran the PG&E ads are currently broadcasting the EDF ads. Interestingly, none of these stations—KQVR in Sacramento, KNTV in San Jose, KMJ in Fresno and KERO and KBAK in Bakersfield—are in the central Bay Area. And the one station that flatly refused to run the ads is San Francisco's own Chronicle-owned KRON (Channel 4)—a fact that the Chronicle conveniently overlooked in its brief Aug. 11 story on the ad campaign.

KRON's position on the subject, according to Paul Wischmeyer, president and general manager of the station, is that the "PG&E ads were not controversial in content, and the PG&E issue does not trigger the fairness doctrine."

Station KTVU (Channel 2) in Oakland is not sure what it plans to do with the spots. If the station decides to air them, it will "be on their own merit," not out of necessity to comply with the fairness doctrine, said Ian Zellick, director of the station's community affairs program. "We feel our overall programming on the subject has been quite balanced," Zellick added.

KPIX (Channel 5) in San Francisco does plan to run one of the spots, but only as a public service announcement, according to general manager Pat Polillo. The spot the station has chosen to run is the only one in the campaign that does not show the speaker burning dollar bills. KPIX has "reservations" about bill-burning spots, Polillo said.

The other major San Francisco station, KGO (Channel 7), did not run the PG&E campaign and thus has no FCC obligation to run the EDF ads.

SLASHING THE PARKS

How Feinstein's "Emergency Proclamation" meant drastic cuts in the Prop. J parks program

BY DAVID JOHNSTON and
MICHAEL CASEY

When the supervisors approved Mayor Dianne Feinstein's "Proclamation of Emergency" in a 10-0 vote last May, few city residents understood that the primary effect of this post-Prop. 13 belt-tightening move would be to cut in half the 1979-80 budget for the city's Open Space Acquisition and Park Renovation Fund. In fact, few people even knew the supervisors had approved the emergency-powers proclamation at all, since the vote came on May 21, the same day as the Dan White verdict and riot.

But the gutting of the open space program was a highly significant policy move. (Mayor George Moscone proclaimed a similar emergency a year earlier but restored the open space budget to 85% of full funding.) The fund is the only source of money the city has at its disposal to purchase, develop and renovate parks in a city where what little open space remains is rapidly being bought up for private real-estate development. Moreover, the program was established at the express direction of the city's voters, who established the fund by approving Proposition J on the November 1974 ballot.

Besides, as the accompanying map

shows, the program has brought direct, tangible and lasting benefits to the city's neighborhoods through the acquisition of 33 new parks and open space sites throughout the city (shown on the map as squares). Note: Prop. J required the city to add 10 cents per \$100 of assessed valuation on the property tax rate to fund the program, which is administered by the Recreation and Parks Department. Decisions on how and where to spend the program funds are the result of public hearings held by the Open Space Citizens Advisory Committee, to which each supervisor appoints two members.

Feinstein's emergency proclamation suspended the city charter section relating to the program and transferred the money designated for the program to the general fund. The mayor then restored \$1.9 million to the program for the 1979-80 spending year. But since the anticipated budget for the open space fund was estimated by the city's controller to be in excess of \$3.9 million, Feinstein's budgetary sleight of hand resulted in a 50% cut in the open space budget. As a result, 20 open space development and renovation projects have been dropped, and three acquisition projects are threatened with delays (these projects are marked with X's on the map).

The irony of the axing of the open space program is noteworthy. While there isn't enough money in the city's general fund to fully fund the park program, with its direct benefits for the city's neighborhoods, no such problem seems to crop up when the interests of the downtown business community are at stake. The most recent example: last month the City Planning Department quickly discovered \$435,000 in its

But City Planning found \$435,000 to water down the highrise initiative.

budget to finance a study of downtown highrises whose major purpose appears to be to come up with a watered-down alternative to the height-limit initiative on the November ballot, on behalf of the downtown corporate and real-estate interests who benefited most from the passage of Prop. 13—the measure that prompted the mayor's order to cut the park program.

In the wake of the cut in the open space program, a coalition of more than two dozen neighborhood and environmental groups has sprung up to fight for full funding of the open space program. The Committee to Protect San Francisco's Parks is lobbying the mayor's office and the supervisors to restore the open space funds and is supporting a resolution for full funding co-authored by Sups. Carol Ruth Silver and Harry Britt. (On Aug. 8, the supervisors' Finance Committee, without voting on the measure, opted to postpone consideration of the resolution until December.)

Diane Hunter, a member of the Open Space Citizens Advisory Committee who sits on the steering committee of the new coalition, told the Guardian the restoration of the open space budget ought to be a high priority for the city. "Parks are essential to a healthy, livable urban environment," Hunter said, "and with the energy crisis, people are going to need more recreational areas near where they live." She added that Prop. J was approved as "the will of the people" and therefore ought to be funded through 1989, the end of the 15-year period that was written into Prop. J as the lifespan of the program.

Rudy Nothenberg, Mayor Feinstein's

budget director, defended the cut in the open space program to the Guardian. "It was miraculous we could provide the \$1.9 million that's still in the budget," Nothenberg asserted. With the passage of the Prop. 13, he said, the open space program must now compete with every other program financed from the city's general fund, since Prop. 13 placed a ceiling on the amount of money that can be collected through the property tax and made no allowance for adding on special-purpose taxes on top of the tax rate, such as the 10-cent "override" for the open space fund.

Nothenberg said it was unlikely that the open space budget would be fully restored this year, no matter how much the city ultimately receives in state "bailout" funds, and he doubted that the program would be fully funded next year either. Moreover, he said that even if the supervisors eventually pass the Silver-Britt resolution aimed at restoring the funds, the mayor would not fully fund the program. "Resolutions are only advisory and they don't mint money," Nothenberg said.

Asked why it appeared that projects supported by downtown interests did not seem to face such resistance from the mayor's office, Nothenberg replied summarily, "We'll stand by our record." Indeed.

P.S.: On its face, Mayor Feinstein's 10-page emergency proclamation (with a grand total of 35 "Whereas"es) would appear to cut 20 separate spending programs authorized by the city charter. But, in fact, no program cited in the proclamation suffered as heavy a cutback as the open space fund.

Nothenberg acknowledged this point to the Guardian. He said the proclamation produced a net gain of about \$13 million for the city's general fund. But \$11 million of the \$13 million actually came from what Nothenberg called a "paper shuffle" of revenues from the water department that had previously been set aside for repaying three issues of city water bonds, and will result in no net gain for the city's coffers. The bulk of the remaining \$2 million came from the open space fund, while the other 18 items cited in the proclamation produced "only peanuts" for the city, according to Nothenberg.

You can contact the Committee to Protect San Francisco's Parks at 4095 17th St., SF, 94114 or phone Willinda McCrea (221-4752) or Kathy Oxborrow (431-8740).

THE WHITE RABBIT

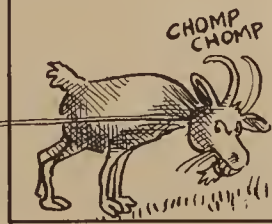
by David Omar White

All this whining about Mayor Feinstein's cuts in the Open Space Acquisition and Park Renovation fund



seems a bit much, doesn't it? The parks would be overrun with noisy brats and shameless lovers,

and all that grass to be mowed!



Besides, the city fathers have proven that if we want open space



there's only one practical way to go ...



... up.



CLOSING IN ON OPEN SPACE, PARK BY PARK

Twin Peaks, 1940 (top) and today.

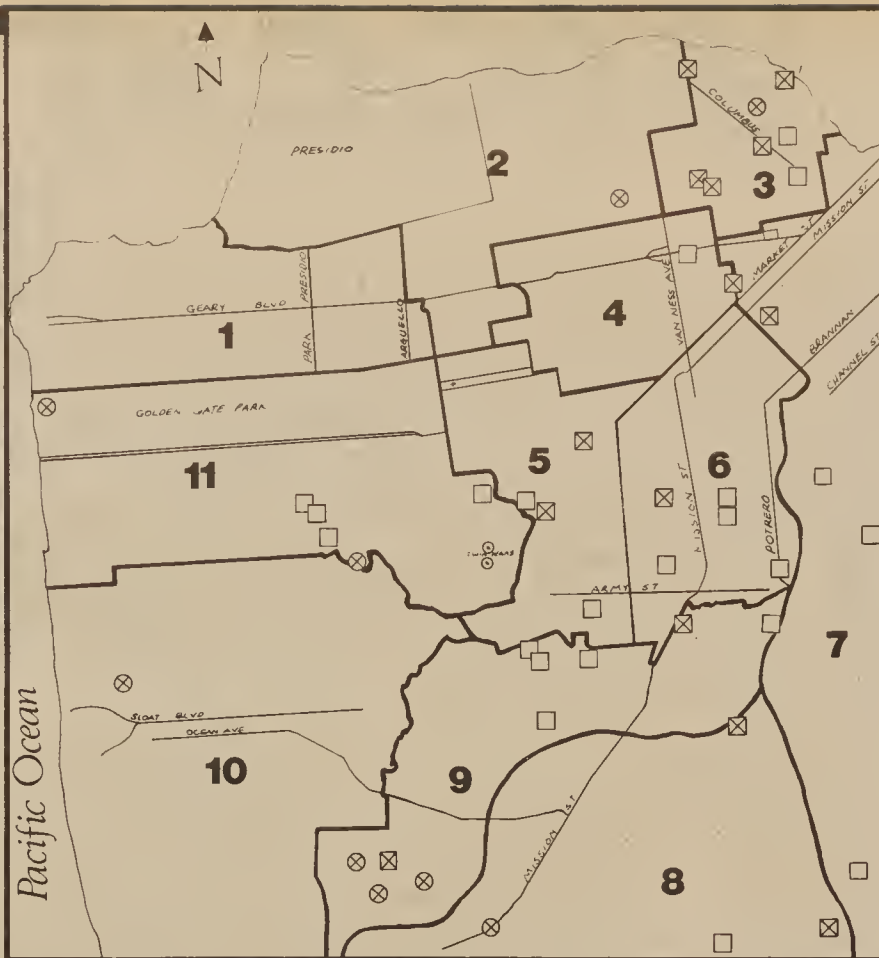


PHOTOS COURTESY OF GREG GAAR

Prop. J which the city's voters approved in November 1974, established the Open Space Acquisition and Park Renovation Fund, which has been used to purchase 33 park and open space sites throughout the city. Last May, Mayor Dianne Feinstein, through an emergency proclamation approved by the supervisors, cut the 1979-80 open space budget in half. As a result, 20 development and renovation projects have been dropped, and three acquisition projects may be delayed.

Here's how to read the symbols on the map.

- ☐ — park and open space sites acquired through Prop. J.
- ☒ — Prop. J parks where development and renovation projects have been dropped because of funding cutback.
- ☒ — existing parks where development and renovation projects have been dropped because of the funding cutback.



MAP BY LAUREN R. HOFFMAN

DISTRICT ONE (Richmond/Seacliff)

No acquisition or development has taken place in this district.

DISTRICT TWO (Pacific Heights/Marina)

- | | | |
|--|---|---|
| ☒ Columbia Square | Foot of Columbus Ave. (Fisherman's Wharf) | Property purchased with '77-'78 funds for \$97,000. A \$50,000 Planning and Development project has been dropped. |
| ☒ Lafayette Square | Washington and Laguna | A \$125,000 renovation project was dropped this year from the budget. |

DISTRICT THREE (Chinatown/North Beach)

- | | | |
|---|--|--|
| ☒ Francisco Steps | 200 Francisco St. (North Beach) | Request made to transfer land from the Dept. of Public Works (DPW) to Recreation and Park Dept. \$50,000 Planning and Development project dropped. |
| ☐ Kearny Street Steps | Between Vallejo and Fresno Streets | DPW transfer requested. |
| ☒ Churchill Alley | Churchill Alley and Vallejo Street (Chinatown) | Purchase offer made to owner. Acquisition will be delayed. |
| ☒ Washington and Hyde | | Acquisition will be delayed |
| ☒ 1340 Clay | Clay and Washington (Nob Hill) | Acquisition is underway but \$75,000 Planning and Development project has been dropped. |
| ☐ Clay and Montgomery | | DPW transfer requested. |
| ☒ Washington Square | Filbert and Stockton | A \$20,000 renovation project has been dropped from the budget. |

DISTRICT FOUR (Western Addition/Fillmore)

- | | | |
|---|----------------------|--|
| ☐ Central City | O'Farrell and Larkin | Acquisition proceedings underway since Dec. '78. |
| ☒ Downtown Bowl | Eddy and Jones | Acquisition will be delayed |

DISTRICT FIVE (Eureka Valley/Castro Valley/Noe Valley/Haight-Ashbury)

- | | | |
|--|---|---|
| ☒ Noe and Beaver | Duboce Triangle | A \$75,000 Planning and Development project has been dropped from the budget. |
| ☐ Kite Hill | 19th St., Yukon and Corwin-Upper Castro | Site has only been partially acquired. |
| ☒ Seward St. Mini Park Expansion | Eureka Valley | A \$10,000 Planning and Development project has been dropped. |
| ☐ Duncan and Castro | Upper Noe Valley | Acquired for \$126,000 from '77-'79 budgets. |

DISTRICT SIX (Mission)

- | | | |
|---|-----------------------------|---|
| ☒ Valencia-Cunningham | Mission | Acquired for \$130,000 from '75-'76 budget. \$45,000 intended for renovation was cut. |
| ☐ 2450 Harrison St. Building | Mission | Acquired for \$190,000 from '77-'78 budget. |
| ☐ Harrison St. Lots | Adjacent to 2450 Harrison | Acquisition currently underway. |
| ☐ Juri Commons | Guerrero and 26th (Mission) | Acquired for \$62,400 from '77-'78 budget. |
| ☐ Knudsen-Bloom | Army and Potrero (Mission) | Acquired for \$710,000 from '75-'76 budget. |

DISTRICT SEVEN (Downtown/Tenderloin/Potrero Hill/Hunter's Point)

- | | | |
|-------------------------------------|------------------|--|
| ☐ Seward St. | Upper Noe Valley | Purchase offer made to owner. Acquisition will be delayed. |
|-------------------------------------|------------------|--|

- | | | |
|--|--|---|
| ☐ Warm Water Cove | Michigan and 24th St. | |
| ☐ India Basin | Hunter's Point & So. Bayshore (at Shoreline) | Development still in planning stage. |
| ☒ Reno Hotel | 6th St. near Folsom (South of Market) | In process of acquisition although \$300,000 in Planning and Development funding has been cut from the '79-80 budget. |

DISTRICT EIGHT (Visitacion Valley/Outer Mission)

- | | | |
|---|---|--|
| ☒ Rickard St. | Gaven and Boylston (Portola) | DPW transfer requested. A \$75,000 Planning and Development project has been dropped. |
| ☒ Lathrop-Tacaloma Park | Little Hollywood | Acquired for \$100,000 from '76-'77 budget. A \$50,000 Planning and Development project has been dropped. |
| ☐ Kellogg-Velasco | Block at Kellogg & Velasco Sts. (Visitacion Valley) | Acquired for \$225,000 from '76-'77 budget. |
| ☒ Alice Chalmers | 670 Brunswick Street | As a renovation project \$30,000 has been cut out of its budget. Previously \$75,000, it will now receive \$45,000 for renovation. |

DISTRICT NINE (Bernal Heights/Mt. Davidson/Oceanview/Ingleside)

- | | | |
|---|-----------------------------|--|
| ☐ Berkeley Way | Berkeley Way | Acquired for \$64,000 from '75-'76 budget. |
| ☐ Billy Goat Hill | Glen Canyon | |
| ☐ Dorothy Erskine Park | Castro and 30th | Acquired for \$129,000 from '76-'77 budget. |
| ☐ Brewster and Rutledge | Diamond Heights | |
| ☒ Esmeralda Corridor | Baden and Martha | Acquired for \$198,000 from '75-'76 budget. |
| ☒ Lakeview-Ashton | Martha Hill | |
| ☒ Oceanview Recreation Center | Bernal Heights | |
| ☒ Brooks Property | 3235-3249 Mission | \$100,000 in Planning and Development funds out from '79-'80 budget. |
| ☒ Randolph Bright Mini-Park | Ocean View | Acquired for \$37,500 from '76-'77 budget. |
| | Capitol Ave. at Montana St. | A \$30,000 renovation project has been dropped. |
| | 373 Ramsell St. | \$10,000 in funding has been cut from its previous \$50,000 budget. |
| | | \$20,000 has been cut from its planned renovation project. |

DISTRICT TEN (St. Francis Wood/Westlake)

- | | | |
|---|------------------------|---|
| ☒ South Sunset Playground | 40th Ave. near Vicente | \$20,000 has been cut from its previous \$125,000 renovation budget |
|---|------------------------|---|

DISTRICT ELEVEN (Sunset/Mt. Sutro/Twin Peaks)

- | | | |
|---|---|--|
| ☐ Grandview Park Extension | Moraga and 14th Ave. —Golden Gate Heights | Site has only been partially acquired. |
| ☐ Golden Gate Heights | Noriega and 15th | Site has only been partially acquired. |
| ☐ Tank Hill | Clarendon at Twin Peaks Blvd. | Acquired for \$650,000 from '76-'77 budget. |
| ☒ Murphy Playground | 1960 Ninth Ave. | \$30,000 cut from its previously projected \$110,000 budget. |
| ☒ Dutch Windmill | Golden Gate Park | \$40,000 cut from its renovation project. |

APOCALYPSE THEN

The filming of this epic war movie became a personal journey to "The Heart of Darkness" for Coppola and the cast and crew who spent 14 months in the Philippine jungles.



PHOTO BY MICHAEL JACOBI

Our fearful reporter confronts her first water buffalo and wrestles with culture shock.

BY DONNA MORIARTY

It took 24 hours in the air, 14 of them in one hop, to fly from New York to Manila. Three months had passed since my husband Michael left for the Philippines to go to work on a movie by Francis Ford Coppola (I was still pronouncing it Cupola at the time)—what was it called? *Apocalypse Now*.

Except for small snatches of what seem like dreams, I can barely remember that first day, my first time out of the United States. I didn't want to go out, to change my clothes, to do anything but crawl under the bed in our little room in a tourist hotel in Pagsanjan. What was expected of me? I felt alternately exhausted, confused and afraid of this strange place, searching for the familiar, gawking at the unfamiliar.

Culture shock is no fun, but the system learns to accommodate such inconsistencies as an entire day disappearing into international-dateline limbo. I recovered. I went out. I changed my clothes. I made friends with the monkey chained to a pole out

behind the hotel, and I began to write the great Catholic school novel. And to watch the unfolding of *Apocalypse Now*.

GOING SAVAGE

I was in the Philippines from September to December of 1976, when most of the shooting was taking place on the set known as Kurtz Compound, where the final third of the movie takes place. My first trip out to the set with Michael was on a Sunday, when the grounds lay quiet except for the Ifugaos, a primitive yet exceedingly accomplished tribe of mountain people who were hired to play Vietnamese Montagnards in the film.

That the Ifugaos were there at all demonstrated that lucky mixture of innocence, instinct, temerity and great good fortune that characterized some of Coppola's coups in making *Apocalypse Now*. The Ifugaos were formerly (and by some accounts, currently) a headhunting tribe who lived in the mountains of Banauí, tending the centuries-old rice terraces. The attempts of Pres. Ferdinand Marcos to dominate them had met with strong resistance and on one occasion culminated in the systematic beheading of 30 members of the Philippine Constabulary.

It was that temperament and history that faced Eva Gardos, then a casting assistant, when Coppola told her to find these people, who he'd heard were similar in customs and appearance to the Montagnards, and hire them. Gardos made the 15-hour jeep ride up into the mountains and spent ten days living among the Ifugaos and making the necessary arrangements.

"Francis wanted me to set up a whole working village for them to live in for a couple of weeks before filming their scenes," Gardos said. "They were quite willing to do whatever we wanted once we agreed to their terms." The terms were modest, mostly about having all the necessary raw materials to build their own village, and the deal was set.

But when she got back to Manila, Gardos discovered there had been a production meeting at which it was decided they would use regular Filipinos instead of the Ifugaos. You might as well have hired Al Jolson in blackface to play Kunta Kinte. Gardos said she went immediately to Coppola with some snapshots, and he agreed with her. The Ifugaos it was.

There followed the usual problems with the production department,



Frederic Forest and Martin
through the "Vietnam"

which insisted there was no money for anything. But the surrogate village was finally built, enhanced by a little props magic: technicolor yarn to replace the plain blue the women customarily used for their weaving, pictures of elephants (unknown to the Philippine islands) which they would use as models to carve "authentic" totem poles.

Having the Ifugaos right there, living their lives and performing their rituals (including the slaughter of a caribao, a kind of water buffalo, which Coppola later asked them to recreate for the rolling cameras), had the subtle effect on the many activities going on at Kurtz Compound. "Going savage" was a phrase that initially referred to what happens in the story when the Army sends Green Berets up the river to terminate the command of the reportedly insane Colonel Kurtz. Drawn in by the captivating aura of the jungle, the Montagnards and the enigmatic Colonel Kurtz, the men don war paint and loincloths. Going savage also meant speaking in monosyllables, squatting on the haunches, chewing the hallucinatory betel nut or manifesting in any way the gentle influence of the Ifugaos. It was soothing to imitate them.

"The Ifugaos were actually the most together of anybody at that time," said Eva Gardos. "That was at a point when it was so nuts at Kurtz Compound. People were going a little bananas in terms of the rain and the

DAY & NIGHT

The Bay Guardian's Weekly Arts and Entertainment Guide

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MAKE ME LAUGH— OR ELSE!

A singing fish?
Clint Eastwood
in a Polk Street bar?
Michael Branton goes
behind the scenes to
judge the S.F. Stand-Up
Comedy Competition.

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LETTERS

LIFE IMITATES ART IMITATING LIFE

I enjoyed your article on *Auto* [Bay Guardian 8/2/79]. Perhaps you don't know that the performance of *Auto* that you saw was Snake Theater's best—not in spite of the many fumbles (including a fire and misplaced props)—but because of them. Let me explain.

Up until that performance I played Franklin the car dealer. Being in *Auto* was a surreal experience—seeing this huge and complex work put together was most interesting. The many props and stage directions came together like gears and cogs of a giant dramaturgical machine oiled by the direction of not one, but three directors. If you will recall, the play is about automation and machines and is played not in acts, but in shifts (as in gear shifts). And so it happened. Unknowing to us players, we were constructing a huge human-powered machine in which we were all dependent upon, and restricted by, our complex props (including full masks, cars, a semi truck and a 14-foot bust of Henry Ford to name a few). Every day we rehearsed, a new prop (cog) was brought to us and we added it to the growing machine. And how wonderful it all worked out at first. Those shiny new props (including mock-up smoke stacks, electric tower, miners shafts and oversized tools to name a few) made the machine run quite nicely.

So why did all those terrible mistakes make *Auto* such a fine work of art? First let's review the theme of *Auto*. As you remember *Auto* is mostly theme, shadowed by a little bit of story. The theme that they use is of people losing control of machines, and their reliance on material goods. The Engineer in the play painfully exclaims: "I'm out of control! I'm out of control!"

Something happened the night you saw it. The machine overheated. It, as you saw, started on fire, among other disasters. This may have been due to the presence of not one, but three directors who all had total (but individual) control over us. I would call it bad *Auto* maintenance. And so thus on that fateful day you came to the play and watched us step on each other and start fires, life imitated art that was trying to imitate life. After the play one director ran around the set like a loose flywheel reprimanding us cogs for not being well oiled. She ran around yelling at us cogs: "You're out of control! You're out of control!"

It was at this point that I realized that *Auto* had taken over and gained control of all of us. The ping and popping gears of *Auto* were laughing hysterically at us

mere mortals who dared to mimic the allmighty machine, without even knowing that we were doing so. Oh such irony! Such paradox! That is true art! They'll be fortunate if it ever happens again like it did that night—not to mention the possibility of actors getting run over by their own cars, the audience getting engulfed in flames and the technical crew being electrocuted.

As I said, that was my last performance of *Auto*. For I was ousted from *Auto* for missing a performance the following week. For my flight back to S.F. from Omaha was held up by a hijacker. Despite my efforts to make other connections back to S.F. I didn't make it in time and was fired because one man was so brave as to jump into a big flying machine and smote it with his mortal threats.

Such life is art. Such art is life.
Your friend and mine,
Frank Novak
Oakland

WAS MY FACE RED

Dear Mr. Damon,

I have been reading your restaurant column avidly and find that your descriptions of the various restaurants both good and bad have been extremely accurate. I appreciate the interest and the discoveries that you have made. Being in the food and wine business myself I am constantly out in the field being at various restaurants.

The one that has now come to my attention which I have been to at least a half dozen times in the past several months is Shandygaff. I know that the Pink Section has reviewed them before when it was a vegetarian restaurant, but are you aware of the new ownership? If not, there is a young, Parisian chef who is turning out some of the most spectacular dishes that I have tasted in San Francisco in a long time. They are unique, unusual and never prepared before. I wish that you would investigate them again because I would very much like to make sure that this restaurant succeeds. They have redecorated the restaurant into a country-french atmosphere with classical music and no-smoking. I will say that their desserts and their salads have not come up to par yet, but the soup and the entrees and other fresh vegetables are superb. The owner/chef's name is Alain and is there at least six if not seven days a week. By the way they will be changing the name of the restaurant in August to Le Tournesol (The Sunflower).

Name withheld at the editor's discretion

Arthur Diamond, Bay Guardian wine columnist, says, "How's that again?"

INSIDE DAY & NIGHT

BOOKS & WRITERS

The California Scene:
Reviews of Joan Didion's
"The White Album,"
Ishmael Reed's anthology
of California poetry.
Neeli Cherkovski's
biography of Ferlinghetti.
And more..... 3A

MAKE ME LAUGH— OR ELSE!

Michael Branton discovers
the singing fish,
Clint Eastwood in a
Polk Street fern bar and
other assorted comedic
ephemera and weird
behavior when he judges
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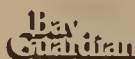
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THE CALIFORNIA SCENE

Inside "The White Album" —Didion's sour song of the 60s

BY ROSWELL SPAFFORD

THE WHITE ALBUM. By Joan Didion. Simon & Schuster, 223 pp., \$9.95.

"I had already heard about acid as a transitional stage, and also about the Maharishi, and even about Universal Love, and after a while it all sounded like marmalade skies to me."

Joan Didion does not understand the Sixties. For her, the point of those years is that there was no point, no narrative, as she puts it in her new book of essays, *The White Album*. The event that sums up the Sixties for her is the Manson family murders: in the peculiar light they cast on the last decade, there is no story line, only "a world of people moved by strange, conflicted, poorly comprehended, and, above all, devious motivations . . ."

In *The White Album*, Didion stretches to its full length her conviction, first articulated in *Slouching Towards Bethlehem*, that the center no longer holds. The title essay examines moments in the late Sixties: the arrest of Huey Newton, a visit with Eldridge and Kathleen Cleaver, the strike at San Francisco State, her own psychiatric evaluation. She adds these moments up and finds nothing but fragmentation, dislocation, a "senseless killing neighborhood."

Didion's position as an observer, which serves her so well in other essays, leads to this faulty computation. In the absence of its political and cultural context, the Beatles' *White Album* does not make sense. The story line, the connections between the cuts, is not on the album, but in a set of assumptions some of us shared in 1968. Likewise, the moments from the late Sixties that Didion illuminates might well seem senseless without the political context they took place in. She sees, for example, only the self-delusion of radicals—"I'm here to tell you that at the College of San Mateo we're living like revolutionaries!"—nothing of the visions that informed them. "Disorder was its own point," she says. What she does not understand is that there was a philosophy in which disorder might be seen as useful, in which breaking down social mechanisms could be seen as the means to a changed world.

The distance she speaks from is most evident and most problematic in her essay on the women's movement. Didion is pained by women who see feminism as "a chance to play out my college girl's dream," and she correctly sees them as

having adopted a kind of popular trivialization of the women's movement instead of the movement itself. But she seems to mistake these women for feminists themselves, the trivialization—the Ms. quotes, the marriage contracts, the "Suburban Housewife Who Bought the Promises of Women's Lib and Came to the City to Live Them"—for feminism. In doing so, she becomes a victim of the same nearsightedness that she identifies.

Nowhere in this essay, comprehensively titled "The Women's Movement," does she mention feminists outside of this model, women working for change in women's lives that moves beyond the domestic.

Her omissions seem equally as faulty in her essay on Doris Lessing. She sees Lessing as a frustrated utopian, overlooking, almost perversely, Lessing's driving pessimism, the sense of impending catastrophe that shapes her recent fiction. Perhaps Didion's impatience comes partly from her sense that the facts of daily life are catastrophic enough.

Didion is unmatched at telling the truth of what happens. . . .

Didion regards Lessing as a kind of bull in the china closet of fiction—" . . . her leaden disregard for even the simplest rhythms of language, her arrogantly bad ear for dialogue . . ."—and dismisses Lessing's revelations as commonplace.

At times, these problems in her analysis seem to stem from an uncertain point of view: she writes about feminism as something other than a feminist, about the Sixties through some sort of flawed lens, which splits and recombines scenes into fascinating patterns with completely interior logic. But in other essays, it is clear who is speaking. Her openness adds passion to even the most factual of the essays.

"Holy Water," for example, is perhaps the strongest piece in the book. Here, through her obsession with "where the water is," she offers a catalogue of information about the movement of water through California in prose that is almost liturgical: "I know the data on water projects I will never see. I know the difficulty Kaiser had

closing the last two sluiceway gates on the Guri Dam in Venezuela. I keep watch on the evaporation behind the Aswan in Egypt . . ."

She is at her best excerpting the specialized language of vocations. Throughout the collection, CalTrans engineers engage in "incident verification," lifeguards talk about a "phone watch situation," about surf conditions: "You get your big trips in the summer." As she eulls the crucial incidents, the eccentric phrases from people's lives, she is most essentially an American writer, and it is perhaps this quality which is so moving and surprising in this book. As she describes the late Bishop Pike driving into the

desert with his wife and two bottles of Coea-Cola, the unoccupied governor's mansion, "the kind of house that has a wet bar in the living room," the JayCeas, Elder Robert J. Theobald of the Friendly Bible Apostolic Church, whom God instructs to move his congregation to Tennessee, she illuminates the furniture of our lives as Americans.

A "white album" is also an unauthorized album, one recorded without permission. These stories belong in this kind of white album, slivers of pirated lives, immediate and intense. Didion is unmatched at telling the truth of what happens, imprecise at saying what it all means. Still, nothing is uneven or

imprecise in her prose. Her sentences are almost harmonic in their movement and complexity, and her jumps in time and space are lyric, the breath pauses nearly audible. The last sentences in her paragraphs sustain the mass of material even in the short pieces; they are a kind of pulse, a repeating bass line.

One can question Didion's conclusions at some length, but her style is what makes *The White Album* essential reading. Her voice is like a song stuck in the brain. I cannot imagine wanting it to stop.

Roswell Spafford teaches writing and is currently working on a novel about the Sixties.



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SCRAWLING TO CALIFORNIA— A POETRY OF PLACE

BY FRANCES MAYES

CALAFIA: THE CALIFORNIA POETRY. Edited by Ishmael Reed. AY Bird Book, 417 pp., \$8.95.

The full diversity of American culture breaks loose only in California, Bob Callahan writes in one of the introductions to this anthology. Four hundred pages later, the reader has to agree. Between the covers of *Calafia* are squeezed hundreds of poems, all testaments to the juxtaposition, melting and opposition of cultures that have existed and continue in California.

From the past, *Calafia* includes galloping gold rush ballads, little rhymed morals, epitaphs, "Sweet

Betsy from Pike," lists of mining towns and the desperate scrawls of incarcerated Asians on the walls at Angel Island. It includes, too, one of the earliest surviving California poems, "Californios Poem," of 1836, which was written in memory of the uprising in the town of Dolores in 1810. Because of the alphabetical rather than chronological arrangement, these poems from the past are shuffled with contemporary poems dealing with Watts, paranoia, Vietnam, highways and other concerns of contemporary life. Weaving through time are the many poems of the California landscape, such as Lew Welch's "The Song Mt. Tamalpais Sings":

*This is the last place. There is nowhere else to go.
Human movements
but for a few,
are Westerly.
Man follows the Sun . . .*

*This is the last place. There is nowhere else to go.
Or follows what he thinks to be the
movements of the Sun
It is hard to feel it, as a rider,
on a spinning ball*

This is the last place. There is nowhere else to go.

The past, the landscape, the present—this ordering as a continuum produces a dynamic arrangement, often humorous or ironic in the way the poems fall over into the next page. There's an occasional turgid spot, but generally what is most noticeable is the concern of California writers from the beginning with experimentation and with topical events.

This is a book that needs and has six introductions. They are by Indian, black, white, Chinese, Japanese and Hispanic writers, each one providing a solid context for that culture in California history and poetry. We expect the sense of place—the coast, the redwoods, the desert—to influence poetry. What is quickly connected in these introductions is how directly the imbroglia that is California history is reflected in imaginative writing.

In this volume, a restless history, a restless geography are given voice. Here are a few core samples from this rich vein:

Premonition

*Hot and humid,
San Jose droops under sultry skies.
"Earthquake weather," people call it.
Squatting, sprawling, on the cool, park lawns,
Weary men, their shirts open at the throat,
Dream open-eyed dreams
And learn the courtesy of still moments.
All races
In semi-circles,
Lean on blanket rolls,
Harvest wanderers,
Fruit tramps,
Talking softly in broken tongues.*

*Young cannery girls hurry by.
Their minds intent on apricots and peaches
And on their pretty selves.
It is earthquake weather.*

Leslie Bates

The Winery

*It's said there were two brothers, having travelled great distances,
across an ocean, a continent, to this valley. Cuttings swathed in
their luggage that would be vineyards. Fruit so at home here the ori-
gins would be lost. And there were two houses built, one of ma-
hogany and crystal, one modest of white clapboard, but the same
stars overhead, the same birds at dusk. Then the Chinese came to
hollow the mountain, cool grey tunnels for storing a pressed harvest
they would not drink. Oak casks taller than four men on each other's
shoulders.*

*Chenin Blanc, Zinfandel, Cabernet Sauvignon. "Drop every-
thing," he wrote his brother, who'd gone as far as New York, happy
with his publishing business. "Drop everything, we're tunnelling
the mountain."*

*He came. His was the clapboard house. One wonders where the
Chinese were buried, or if their spirits enjoy the cool passageways,
their bodies feeding each season's shoots.*

Barbara Szerlip

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Moving Away

Remember that you are moving away sister
From what was a summer
Of hunger
And of thorns deep in your feet
Prayers that unraveled
Like mama's stockings
At the day's end
When she came back from candling eggs
Those small things you knew on the old street
Have vanished a holly bush
And its bright jays
The rocks you scratched
From the yard
And were your dolls blond dolls
Given heartbeats names legs
The sighs of those
About to cry

Remember that you have left
Grandpa nodding like a tall weed
Over his patch of chiles and tomatoes
Left a jar of secrets
Buried in the vacant lot
On a hot day
And our family some distance
From your life
Remember

Gary Soto

What Was Your Name In The States?

Oh, what was your name in the States?
Was it Muggins or Buggins or Bates?
Did you murder your wife
and fly for your life?
Say, what was your name in the States?

Anonymous

That Time

Agnes' aunt killed the goat.
I held it down, sitting on its belly,
I could feel its whole vibrating life,
the red blood, thinly spurting
in a low arc, and then just flowing.
Brian stood by, his child hands clutched.
Agnes' aunt is a gaunt, thin Navajo woman,
never married, takes care of Chee,
her dead sister's husband.
We skinned the goat, cleaned the guts,
and cut up the meat,
and saved the best parts for Chee.
We put the goat's head in the coals to cook
but the dogs stole it,
and it was half eaten before we found out.
We took the goat meat to a Squaw Dance.
Chee carried it under his arm in a sack,
and he wore his flatbrim hat and a new shirt.
That was that time.

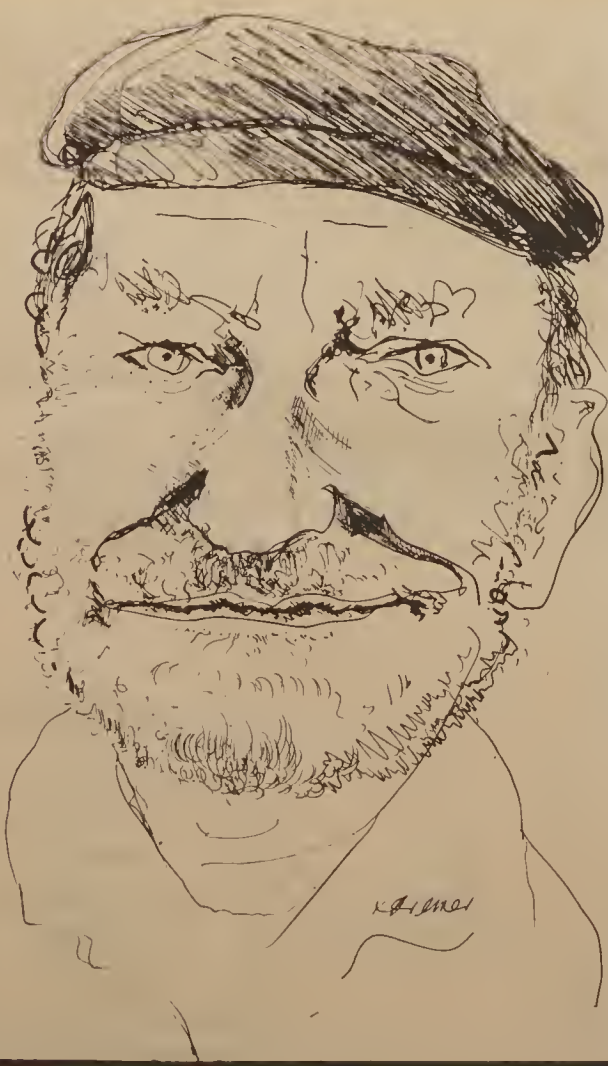
Simon Ortiz

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Here I lay me down to sleep,
To wait the coming morrow,
Perhaps success, perhaps defeat,
and everlasting sorrow.
Yet came what will—I'll try it on,
My condition can't be worse,
And if there's money in that box,
'tis money for my purse:

Black Bart

BARD'S LIFE— FERLINGHETTI, MAN AND INSTITUTION



BY DEAN LIPTON

FERLINGHETTI: A BIOGRAPHY. By Neeli Cherkovski. Doubleday, 254 pp, \$10.95.

Lawrence Ferlinghetti has become both a San Francisco institution and a well-known national figure. There are many ways to become a national figure, ranging from considerable and well-publicized talent to p.r. hype. Becoming an institution in a city like San Francisco is another matter entirely. It happens only when the dint of unique and powerful personal qualities coincides with the world around him. In Ferlinghetti's case, there were many worlds. For this is a man who wears many hats: poet, bookseller, publisher, anti-war activist, fighter for the rights of minorities and farm workers, social critic.

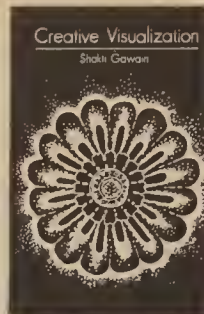
So it is perhaps natural that Ferlinghetti's first biographer, Neeli Cherkovski, is a man of wide interests and abilities. The book's dust jacket lists him as a widely published poet, *Publisher's Weekly* calls him a San Francisco journalist. Some cronies of the late George Moscone will remember him as a publicist for the then state senator. Anyone familiar with the San Francisco poetry scene during the last five years can bear witness to Cherkovski's energies not only as a poet but as a promoter of poetry. He was the one who first conceived and then promoted the idea of a San Francisco Annual International Poetry Festival. Ironically enough, he has never read at any of the three festivals that followed his efforts, although he has read his work nearly everywhere else.

The book traces Lawrence Ferlinghetti's life from birth to the present. Some of the once well-known details have retreated into a hazy historical memory which

continued next page

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Cherkovski brings into a sharp focus again. Others were never well known except by Ferlinghetti and those close to him. Still others seem paradoxical to the Ferlinghetti San Francisco knows.

Ferlinghetti's boyhood alienation is delineated, and I would guess that few outside his immediate circle knew the details before. What could be more paradoxical than the knowledge that this man whose name has become synonymous with anti-war activity was once an orthodox patriot and a naval officer in World War II? But it is the story of the *Howl* trial which is most absorbing.

As soon as Ferlinghetti received the manuscript from Allen Ginsberg, he sent it to England to be printed. On route back, several hundred copies of the poem were confiscated by Chester McPhee, U.S. Collector of Customs, with the classic cliché: "... you wouldn't want your children to come across it." McPhee was a for-

mer member of the San Francisco Board of Supervisors, a defeated candidate for mayor and the leader of a Bible class for businessmen.

The American Civil Liberties Union warned McPhee that it would fight the seizure. Another publisher might have let it rest there, but Ferlinghetti decided to face down a system he had increasingly come to loathe. He printed and sold another edition of *Howl*.

Ferlinghetti and the manager of City Lights Bookstore, Shig Murao, were arrested by the San Francisco Police Department and charged with selling obscene literature. The trial lasted through the summer of 1957. The prosecution produced one expert witness, an obscure lady no one ever heard of, who insisted from the stand that a book to be literature must have "moral greatness."

The defense witnesses were literary men such as Mark Schorer and Walter van Tilburg Clark and Luther Nichols, book editor of the

Examiner. There was little question who would win. The complete story of the landmark case is told in *Ferlinghetti*, and it alone is worth the price of admission.

But there is much more. For one thing, the book contains extensive bibliographical material on both Ferlinghetti's own work and the collections of poetry published by City Lights. Names such as Ginsberg, Patchen and Corso are, of course, well known. But it was in a City Lights edition that I first read the poems of Denise Levertov (later poetry editor of *The Nation*). I was jogged again into the excitement I felt when I read Marie Perle and Daniel Moore for the first time.

Ferlinghetti is not the definitive biography of Lawrence Ferlinghetti. That will come later. But Cherkovski has written a credible pioneering work with its virtues far outweighing its flaws.

Dean Lipton is a San Francisco author and teacher. His most recent book is *Malpractice: Autobiography of a Victim* (Barnes).

HOLLYWOOD—THE POLITICAL WINDS SHIFT TO THE LEFT

BY MICHAEL KAZIN

CREATIVE DIFFERENCES: PROFILES OF HOLLYWOOD DISSIDENTS. By David Talbot and Barbara Zheutlin. South End Press (dist. by Bookpeople), 370 pp., \$5.40.

The political winds of Hollywood are shifting slowly to the left. Recent popular films—*The China Syndrome*, *Norma Rae*, *Coming Home* and *Blue Collar*—use name actors to blast cherished institutions as both corrupt and criminal. Last year, a radical director (Barbara Kopple) won an Academy Award for her first documentary (*Harlan County, U.S.A.*). Jane Fonda is currently the industry's most "bankable" star.

Such trends illuminate the political world of Hollywood films. *Creative Differences* is a carefully writ-

ten book that succeeds both as a series of interview-biographies and as an analysis of the limits of radical filmmaking and television in America. The authors are two young leftists who, while living in Hollywood in the mid-Seventies, set out to discover what reform-minded performers, screenwriters, agents, directors, cameramen and secretaries thought about their reputedly glamorous occupations. They began with the sober belief that "progressive people" in the entertainment industry "are charmed and coerced into sacrificing their ideals." By the end, however, they were convinced that radicals who acquire film-world savvy can compete in the center of vicarious action and emotion without jettisoning their politics.

Talbot and Zheutlin open with long, admiring portraits of two screenwriters who, before the Cold

War, were able to combine successful careers with active membership in the Communist Party. Albert Maltz and Abraham Polonsky thrived because they churned out what producers and the public wanted: tough dramas that fused sympathy for the underdog with a subtle anti-fascist message.

From the late 1930s to the Korean War, the C.P. had a sizeable presence in Hollywood. Maltz and Polonsky belonged to an energetic left community that included stars like John Garfield as well as hundreds of anonymous technicians and bit players. As Polonsky remembers, "No leftist ever had the problem of not knowing where to go for an evening. It made your life interesting. . . . Instead of being devoted *merely* to adultery, drinking, and getting ahead, you were devoted to politics—which is much more varied than those obsessions. That didn't prevent people from indulging in the other three. But the main subject was politics."

The chilling roadshow of the House Un-American Activities Committee (which starred Rep. Richard M. Nixon in the cast) and the subsequent blacklist of Hollywood leftists decimated this subcul-

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ture. Maltz still refuses to speak to a former intimate who, in 1951, renounced his principles and praised HUAC for doing its "patriotic duty."

The repression of the Cold War era was incomplete. Writing under pseudonyms, both men continued to find work with major companies. Polonsky and two other black-list casualties even managed to get hired as chief writers for the excellent CBS documentary series of the Fifties, *You Are There*. Who could have guessed that host Walter Cronkite was mouthing the words of persecuted Commies?

The heart of the book offers 13 sketches of current Hollywood "progressives"—there is still no better word to describe this variety of innovative Third World directors, executive producers who fund left films on the side and secretaries who want to be feminist screenwriters. Most are under 40, were active in the New Left and have a common dilemma. They want to make films that excite and educate millions of people, but they must rely on the finances and techniques of the conglomerate-owned studios to do it.

Every person in this book has a different strategy for dealing with the problem. Cinematographer Haskell Wexler (*Bound for Glory*, *Coming Home*) rakes in the big money from commercials and features while cherishing his freedom to make documentaries like *Underground* (about the Weathermen). Michael Schultz, the black director of *Cor Wash*, which slipped in bitter comments about unskilled labor behind a front of jive humor, avoids involving himself in political causes or independent productions. He believes his power as an artist will speak stronger than public gestures.

The choices for women are limited—Fonda's popularity notwithstanding. Patti Beresko loathes being "music coordinator" for a soap opera but prefers it to her former position as a secretary who fought for promotions for women mired in clerical jobs. Hilda Haynes, a black actress who began her career in the Forties, is still forced to take "Mammy" roles on TV sitcoms.

Throughout the narratives run the frustration and promise of working in an industry that has

such powerful effects on its customers. "The purpose of motion pictures is to provoke visceral responses," Wexler argues. "I mean if you move somebody that means you move them by frightening them, by giving them goose bumps, by shocking them, even by disgusting them."

Accepting this cynical view of the popular culture can lead to different results. At one pole is director Sam Peckinpah, the king of blood 'n' guts in slow-motion, who admits gleefully that he's a whore. Then there is Mike Gray, the man who wrote the screenplay for *The Chino Syndrome*, a thriller with a message as strong as plutonium.

Gray began as a small commercial filmmaker in Chicago but shifted entirely to documentaries by the 1968 Democratic Convention. His best film was *The Murder of Fred Hampton*, a convincing expose of the officially sanctioned assassination by Chicago police of the leader of the local Black Panther Party. The documentary was shown widely in New Left circles and in Chicago ghetto churches, but big distributors and the TV networks shunned it as a financial pariah.

Talbot and Zheutlin tell stories like Mike Gray's in a spare, humorless style that seldom strays beyond the words of their subjects. Details are chosen with a concern for key issues—how do you make it and also keep your politics; what is a political film anyway—but the lack

of a chapter that summarizes the state of the industry is disappointing. The authors imply what most readers suspect—television is a far harder nut to crack for radicals than films. But their biographical anecdotes, fascinating though they are, don't allow us to assess the strength of the current Hollywood left.

One ironic conclusion does emerge from the portraits. These radicals rarely meet to discuss their ideas, work on common projects or even to raise money for favored causes. They are gifted individuals whose productions advocate collective solutions to social ills. Yet their careers are as autonomous as that of any political executive, musing on publicity and profits as he hacks his Mercedes out of a Malibu driveway.

Still, the cinematic results so far have been more pointed and less melodramatic than John Garfield's greatest hits. Maybe the absence of Abe Polonsky's political evenings, with their sectarian overtones, enhances the creativity of this generation of film-world progressives. As Lynn Phillips, one of the writers of *Mary Hartman, Mary Hartman*, says, "To understand the nature of an historical moment—and to be true to the best of oneself in it—that's what I try to do. . . I like the motion. Some people like to surf. I like to hang ten on contradictions."

Michael Kazin is a historian of recent America.

SMALL PRESSES—FICTION, POETRY, KIDSTUFF

BY PATRICIA CALLAHAN

Independent, small-press publishing is a tradition as old as print itself, and, like many traditions, it has its modern-day adherents. Here is a brief look at a few of the groups and individuals whose work today and in recent years has helped the Bay Area become a major center for independent book publishing.

FICTION

A CHANCE OF MOVING. By Laura Beausoleil. Cloud Marauder Press, 65 pp., \$4.

It is impossible to say in this space everything that should be said about these 13 wonderful stories. Each one is a carefully wrought filigree of language that communicates as much by its silences as by its powerful evocation of the mysterious sleeping at the edge of the

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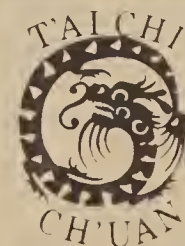
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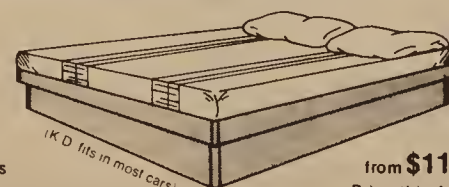
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mundane. Some readers will find this book obscure, frustrating in its apparent simplicity. Others will understand that Laura Beausoleil is a writer's writer. **Cloud Marauder** Press, 6397 Colby St., Oakland 94618.

TWO LOST TRIBES. By Sheldon Greene. Kinur Publishing, 127 pp., \$4.95.

The narrator of these stories is Mendel, survivor of Treblinka and the last of his family, who chronicles the lives of his friends and neighbors in the Jewish community of Beulton, Pennsylvania, his adopted home. A blend of humor, compassion and clarity makes this ideal fare for adults and children alike. And for the benefit of non-Jewish readers, a glossary of Yiddish terms is included. **Kinur Publishing**, 345 Franklin St., SF 94102. **MOTHER EARTH, FATHER TIME.** By Kit Duane. Kelsey St. Press, 55 pp., \$4.50.

This novella traces the life of Patch O'Reilly through five phases ("The Latest Prince Charming," "Cinderella at the Diaper Pail," "Imaginary Twins," "Auntie Baba," and "Snails"). Author Kit Duane dissects her characters lovingly, but not without a few twists of the scalpel. Fast-moving and laced with the hysterical poetry of the absurd, *Mother Earth, Father Time* is one book that would make a great movie.

Kelsey St. Press (2824 Kelsey St., Berkeley 94705) is a nonprofit publishing collective committed to bringing out literary works its members judge exciting and important.

WALKING VANILLA. By Susan Efron. Waterfall Press, 140 pp., \$5.

This "oral novel to be danced to" is supposed to be a satire, but with the author's militant optimism intruding every few pages, it lacks the necessary focus. The characters include a Berkeley couple "who love each other, hut don't know how, yet keep trying," a salad-making androgynous flea, and "WALKING VANILLA," a concept that seems to have something to do with treating oneself well, or at least trying. Two walking vanilla ice cream cones adorn the cover and set the rather cloying tone of this (in the author's own words) "not great, but pretty good" novel. **Waterfall Press**, 1357 Hopkins St., Berkeley 94702.

POETRY

HAIR-RAISING. By Karen Brodine and Denise Taylor (eds.). Kelsey St. Press, 48 pp., \$3.75.

Witty, attractively designed and highly readable, *Hair-Raising* includes the work of 25 women, mostly from the Bay Area. The poems, photographs, and polemics all deal with hair, from shaved heads to "... the free follicle,/"

glimpsed between coma and cremation" (Rachel Rosenthal).

DREAMS IN HARRISON RAILROAD PARK. By Nellie Wong. Kelsey St. Press, 45 pp., \$3.

Included in the themes Nellie Wong explores in these poems is anti-Asian bigotry: "When World War II was declared/on the morning radio,/we glued our ears, widened our eyes./Our bodies shivered./A voice said/Japan is the enemy.../and my parents whispered:/We are Chinese, we are Chinese.../Shortly our Japanese neighbors vanished/and my parents continued to whisper:/We are Chinese, we are Chinese" ("Can't Tell"). In a related poem, the poet, now a woman, concludes with succinct irony: "and if we can't laugh/at ourselves, we can always/go back" ("We Can Always").

LINE FOR LINE: POEMS, A STORY & TYPE. By D. Patrick Miller. Ragged Meadows, 26 pp., \$2.

Poet-compositor Miller has created a total work whose graphic and verbal components converge with the grace of trapeze performers. Between flights to astral and other planes, the poet touches down for some earthier takes: "Little portable piglets of resentment/stand still in the rush/pretending to be unseen" ("Matter Of Fact"); "eye of a poet,/heart of the snail:/both easily crushed" (untitled); "i can't shake the moonies/they are on to me on sidewalks/transit platforms/and in the library/they are always asking me to/dinner with many moonies" (untitled). **Ragged Meadows**, 1822 Virginia St., Berkeley 94705.

CHILDREN'S BOOKS

New Seed Press Collective is another nonprofit group, offering stories free from garden-variety racial, class, and sex-role stereotyping. While some of this work shows its seams, as happens when the storytelling craft is pressed into didactic service, we also see the sociopolitical fabric that forms their context.

FANSHEN THE MAGIC BEAR. By Becky Smith. New Seed Press, 22 pp., \$1.50.

The specter of creeping socialism hits Never-Never-Land, as Laura and her pony ride Revere-like over the countryside to redistribute the wealth, and even the mean, lazy King ends up happily cultivating his (presumably organic) garden.

SOME THINGS YOU JUST CAN'T DO BY YOURSELF. By New Seed Press Collective. New Seed Press, 26 pp., \$1.50.

With line drawings by Naomi Schiff, this is a whimsical discourse on "why people need each other." **A BOOK ABOUT US.** By New Seed Press Collective. New Seed Press, 31 pp., \$1.50.

Four friends write and print a book of their own, after they discover that their schoolbooks are

"not about people like us." This story is especially valuable for its simple presentation of basic offset printing technology. Includes several pages of material written, drawn and printed by children.

MY MOTHER AND I ARE GROWING STRONG/MI MAMA Y YO NOS HACEMOS FUERTES. By Inez Maury. New Seed Press, 28 pp., \$2.

A sensitive portrait of little Emilita and her mother. Lupe, whose lives have been changing ever since Emilita's father was sent to prison for dealing assertively with a racist insult.

FRANCES ANN SPEAKS OUT: MY FATHER RAPED ME. By Helen Chetin. New Seed Press, 20 pp., \$2.

Helen Chetin transcribed a taped conversation between 14-year-old Frances Ann and her grandmother, preserving the flavor of their language while recording Frances Ann's trauma and recovery. Along the way, we learn that incestuous rape is surprisingly common in this country, occurring in up to 10% of families.

Just out from My Mama's Press, P.O. Box 2986, Burlingame 94010: **PERIOD.** By JoAnn Gardner-Loulan, Bonnie Lopez, and Marcia Quackenbush. My Mama's Press, 87 pp., \$5.

Anyone who has ever winced her way through the hearts-and-flowers pamphlet prose generated by the "feminine hygiene" industry will welcome this good-humored introduction to menstruation and its physical and emotional effects. The attractive illustrations and clear diagrams are a much-needed change from the kinds of information available until now, which can leave an adolescent woman wondering whether the Tampax Corporation is talking about her body or a temperamental Boeing 707. *Period* should help parents and educators demystify this natural process, which, like sex, is often not discussed with young people because it is felt to be "taboo" (or, more subtly, "too beautiful for words").

Children's Book Press (1461 Ninth Ave., SF 94122) publishes the books collected in *Fifth World Tales*, under the direction of series editor Harriet Rohmer (see "Unmeltable tales from the Fifth World," *Guardian* 6/21/79). These four titles have also appeared in the collection, which now includes more than 20 volumes.

DAXIUS. By Dante Westbrook. Children's Book Press, 23 pp., \$3.50.

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AEKYUNG'S DREAM. By Min Paek. Children's Book Press, 23 pp., \$3.50.

A dream gives a little Korean girl an image of herself persisting through time and change and helps her assimilate her experiences as a recent immigrant in America.

ATARIBA Y NIGUAYONA. By Harriet Rohmer and Jesus Guerrero Rea. Children's Book Press, 23 pp., \$3.50.

Adapted from a Puerto Rican legend, this story presents imagery of the spiritual quest that figures in virtually all of world literature.

MY AUNT OTILIA'S SPIRITS/LOS ESPIRITUS DE MI TIA OTILIA. By Richard Garcia. Children's Book Press, 23 pp., \$3.50.

Based on a man's memories of his boyhood adventures as "Demonio," this tale manages to be both light-hearted and chilling, infused as it is with the playful and uncanny possibilities of a world beyond rational understanding. Vibrantly illustrated by Robin Cherin and Roger I. Reyes.

Patricia Callahan is a freelance editor who works with small-press and self-publishing authors.



UFO MADNESS— THE ALIEN IS US!

BY JEROON VON AIKEN

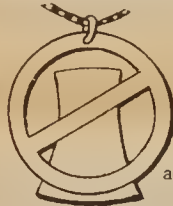
MESSENGERS OF DECEPTION: UFO CONTACTS AND CULTS. By Jacques Vallee. And/Or Press, 243 pp., \$6.95/paper; \$11.95 hard.

In his new book about UFO phenomena, French physicist, computer scientist and pioneer UFOlogist Jacques Vallee turns his gaze away from the winking and blinking lights themselves and focuses instead on the starry eyes of the believers. Dr. Vallee, you see, smells a large unidentified flying rat in the works.

It is not contested that some contactees have witnessed . . . something. However, it seems one could document UFOs for years (Vallee has collected reports for 20 years, since experiencing a sighting himself) and have only an ever-expand-
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continued from previous page

ing glut of unexplained incidents. High strangeness—low information.

When the contactees are examined, along with the ardent followers that gather around them, Vallee sees certain ominous concepts arise as cornerstones of the UFO religions: intellectual abdication (the Space People will bail us out if we get into trouble); a philosophy sprinkled with the seeds of racism ("higher" consciousnesses, "more advanced" beings); technological impotence (we'd have never figured out the calendar if the Space People hadn't built the pyramids); and social utopianism, usually with a dictatorial outlook. "You must eliminate elections and votes," says one cult representative. "The Space People protect America," says another.

My first introduction to UFOs was also my first introduction to the occult. When eight years old I witnessed four adult members of a midwestern UFO study club talking to a flying saucer by means of a magic pendulum—which looked rather like a fishing float. Through this organization, I was treated to lectures by the great contactees of early UFOlogy: George Adamski and George Van Tassell.

This was the golden era of the mid-Fifties, soon after the Lubbock Lights, Captain Mantell and all the other unidentified flying chestnuts. Innocent times when the Space People were neighbors from Mars and Venus rather than spots in the boonies like Zeta Reticuli. It was before the home planet of Adamski's blond Martians was revealed as an arid rockpile, before the world of Van Tassell's equally Aryan Venusians was discovered to be an acid-filled pressure cooker. Neither, I'm sure, could wait for our horizons to broaden so that they could move to the more salubrious suburbs.

Though he considers UFOs to be "real and technological," Vallee refutes the spacecraft theory. The

man who was the model for the character "Lacombe" in the film *Close Encounters of the Third Kind* suggests there are just too many sightings to be accounted for by any other than one reason: The UFOs are here for the specific purpose of being seen.

The UFOs, says Dr. Vallee, are "psychotropic devices," potent brainwashing tools in the hands (got that? hands?) of probably human manipulators.

Well, this is high-grade paranoia. Real doomsday stuff to shelve somewhere between *The Next Earthquake* and *Sun Goes Nova*. But now an exercise in observation

*The UFOs are
here for the
specific purpose
of being seen.*

becomes the basis for a new theory that can only help muddy already dank waters. It's not entirely clear who is threatening, or why. Military conspiracies, esoteric conspiracies are considered and rejected. When it comes time for his own answers, Vallee gives us more theory. He suggests that information about UFOs is present in bits and pieces, here and there, stored like the data in a computer's floppy disc system. Perhaps his writing his book this way is intended as an exercise for the human mind in processing that kind of information.

Vallee excels when he explores the human potential for vision. An experiment he cites seriously undermines the use of hypnosis as a tool of UFO research. Although

UFO believers were screened out beforehand, the majority of volunteer subjects placed under hypnosis in the study were able to reel off UFO contact sagas comparable to that of Betty and Barney Hill. Clearly the concepts of contact and abduction are in our tapes, awaiting only suggestion to be evoked.

He fails when he trots in cattle mutilations as examples of psychological terrorism with which UFOs are linked. He seems to err in sampling, examining only the most bizarre cults and characterizing UFO groups as either space cases or knee-jerk military debunkers. CUFOS, J. Allen Hynek's serious UFO organization, is mentioned briefly and just as briefly dismissed with the accusation that it has been infiltrated (and presumably influenced) by the "Intelligence Community." According to Vallee, agents have infiltrated most of the cults.

The UFO phenomena consist of X% human potential for vision, Y% misinformation and Z% actual manifestation. *Messengers of Deception* points to a high potential for vision, but perhaps Vallee even underestimates it. And one mustn't underestimate the human capacity for misinformation, especially when it satisfies an emotional need.

A book on UFOs should be judged on the degree to which it can assign values to the aforementioned percentages. Unless the third grouping lands on the White House lawn (where it can be drawn by Garry Trudeau), its value must be inferred from whatever light can be shed on the other two.

Vallee contributes some, potentially fruitful perspectives to an old story fraught with snarls and snags. When he cranks up his own theories, he merely adds to the growing pile of Babel. *Messengers of Deception* is an exciting if not entirely satisfying book with more than a few traces of wit and insight.

Jerome von Aiken is a sometime journalist and art director for a computer software company.

continued page A22

coming



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“Comedy is an enema for the soul,” emcee Jose Simon assured the wall-to-wall crowd at the Punch Line nightclub. He was working very hard to keep us alive and kicking between acts, cultivating good vibes with a combination of oneliners, taco jokes and risque banter with the ringside rowdies. But I could relate to that particular statement in a real way. Nearly halfway through a rollercoaster program featuring 20 up-and-coming comedians, I felt like every chuckle and grin had been flushed out of me. I was as hollow as a ventriloquist’s dummy and just about as perceptive.

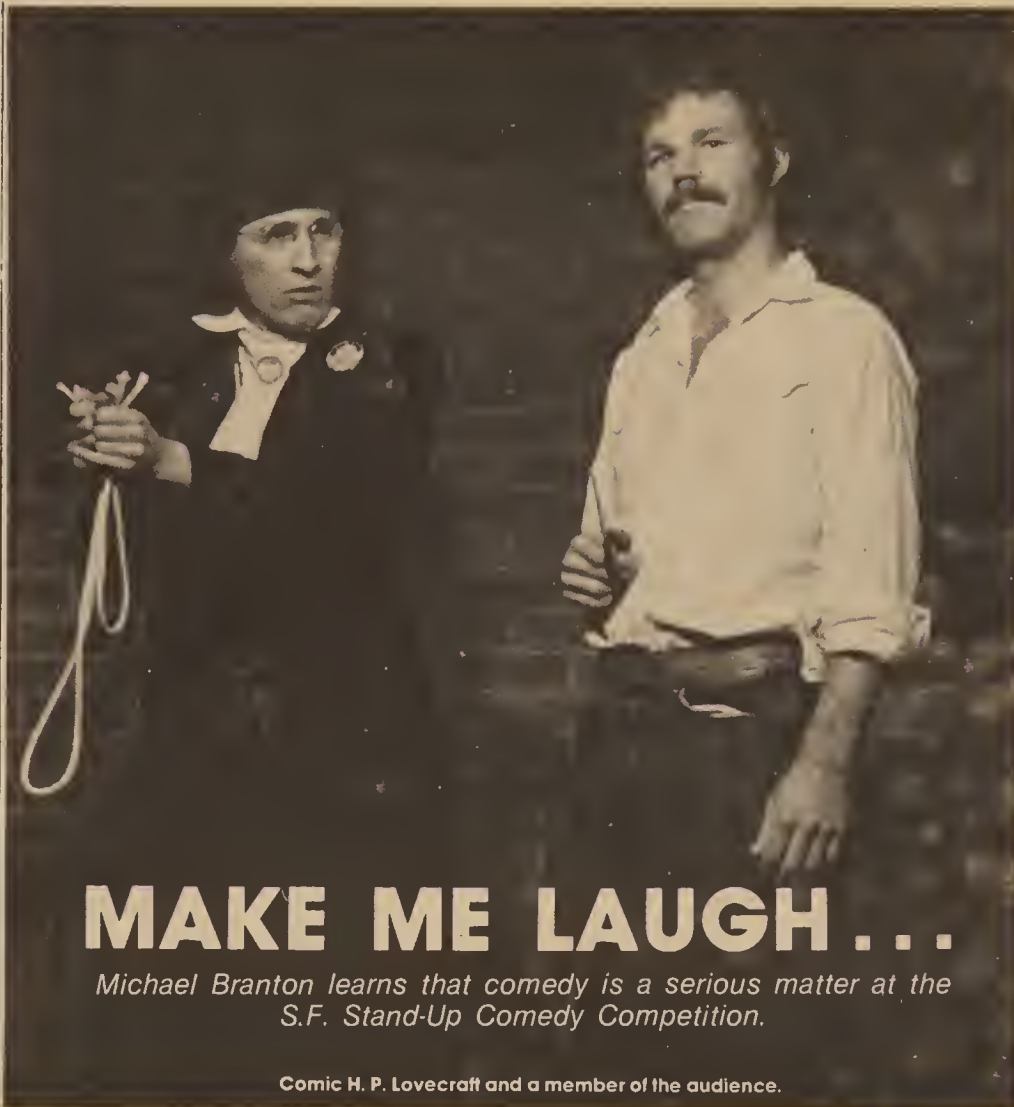
You’ve never really lived, I was discovering, until you’ve sat through an evening of five-minute onslaughts by comics involved in a serious contest of mirth. Their styles ran the gamut from mildly droll to absolutely silly, but they were all young, all intensely dedicated to capturing our hearts and all (at least a little bit) funny.

Sitting at the judges’ table, sweaty hands cradling a No. 2 pencil, I glanced nervously at my souvenir program heralding the Fourth Annual San Francisco International Stand-Up Comedy Competition. Whew . . . This, obviously, was no minor event, no mere giggle in the high-speed world of quick puns and whoopee cushions. These comedians were clowning for keeps. It was “Make Me Laugh. . . Or Else!”

“Have you ever done this before?” my fellow judge, Lee Callister, asked. This nonchalant person, an associate producer of Video West (the magazine format cable TV show), acted as though he felt quite competent to decide the fate of these bright-eyed comedians plying their craft in search of laughs, fame and a grand total of \$9,300 in prize money.

The two of us, along with Greg Fullington from *New West Magazine*, had been called upon to render judgment at the second night in round one of the preliminary competition. Twenty comedians would be whittled down to five after performing for seven consecutive nights at six different clubs before a total of 21 judges.

The following week, beginning Mon., Aug. 13, would see a similar program for round two—20 different comics scrambling for the five remaining slots. These ten winners will then enter the semifinals, playing five nights on stages all around the Bay Area. The top five competitors will emerge from the dusty arena to undergo the stand-up comedy



MAKE ME LAUGH...

Michael Branton learns that comedy is a serious matter at the S.F. Stand-Up Comedy Competition.

Comic H. P. Lovecraft and a member of the audience.

finals—two action-packed nights at the Old Waldorf nightclub before fans, press, talent scouts and television cameras.

A RED SPORT COAT AND PINK SUNGLASSES

I thumbed hastily through my rule booklet to find the “Judges Instructions.” The categories for scoring include stage presence, technique, delivery, audience rapport, audience response and judge’s impression. The material, we were advised, “should be original or properly presented. Cheapshot humor shall be regarded by the judges as of the least brilliance. However, judges are reminded that no subject is taboo.”

I jerked my head up as Darryl Henry (aka Darryl Henriques, known for his KSAN radio performances as the Swami From Miami and Joe Carcinogeni) started the audience crowding over some bit of insanity. There he was in the spotlight, working the stage in nice-fitting collegiate sports clothes, a red sport coat and pink bug-eye sunglasses with green lenses.

His face twisted and turned in a parody of overt psychosis, cheeks twitching, eyeballs protruding and saliva glistening at the corners of his mouth. His maniac rap, all about a fantasy drugs-and-driving trip down to Los Angeles, took us into a hamburger joint in Tracy with “the screaming munchies.”

For relief, he “ordered up two

double-cheese cheeseburgers, three orders of french fries with lots of ketchup—that’s how I like ‘em!,” his monologue careened forward, “and four cherry Cokes. When I finished, I vomited!”

The Punch Line crowd roared as Henry took us back inside his automobile. “I poured myself a shot of Jimmy Beam, took a couple of bennies, a few dexies and a box of NoDoz. I wasn’t going to fall asleep at the wheel and become another MEANINGLESS STATISTIC!” His screams bounced out of the P.A. system as he shook his fists at the ceiling.

WEIRD BEHAVIOR

The off-the-wall antics of Darryl Henry and other comics in this evening’s show might appear to be just another manifestation of the patented San Francisco ambience. Weird Behavior, it has been said, is the jurisdiction of a special department down at city hall. But this year’s contest is much more than a showcase for raving exhibitionists. In fact, there was an incredible, drawn-out campaign to weed out the crazies and determine which comedians were good enough to enter the preliminary rounds. It was every joker for himself and let the funniest survive.

Anne and Jon Fox, coproducers of the comedy competition with Frank Kidder, held auditions for the 40 available slots every Sunday

night in July (participation in every phase of the contest is free). “We saw a total of 150 acts from all over California and beyond,” Anne says, “and it was the good, the bad and the ugly.”

“There was one woman named Lilith,” she recalls, “and she went on about twentieth one night. And you gotta imagine that this crowd is packed in and it’s like punk comedy night—everybody in the audience is getting into it. Anyway, Lilith got up there and the first words out of her mouth were, ‘I’m not a comedian. I fuck.’ Then somebody came up to me and said, ‘Hey, you know what? She’s a prostitute.’ It went from bad to worse—she wouldn’t leave the stage, just kept up with this filthy talk. The audience went into a state of shock, and a few people on their way out were walking into walls.”

“Then we had acts like a transvestite who thought he was great. And this other guy who killed vegetables onstage. He had them screaming, ‘Please don’t eat me, please don’t eat me!’ and it got very bizarre. The whole thing was a bit crazy, these lines of people waiting to sign up and get onstage.”

Anne is particularly disappointed that only three women qualified for the competition. “There were a lot of women auditioning, but they were not very good,” she says. “We had a woman who got up there and proceeded to recite a story from a library book for

children, another who got onstage in a prom dress and sang a song about her dog, Fluffy. A contingency of waitresses from the Punch Line came up and begged me to get some good women in this contest.”

Anne attributes that lack to social conditioning. “It’s not easy for women to get into. They need an extra measure of confidence, because for some reason an audience will accept a bad male act much more easily than they’ll accept a bad female act. And I think it takes an audience awhile even to adjust to a female voice delivering stand-up.”

COMEDY CHROME IN THE AUDITION JUNKYARDS

For all the lamebrain try-outs and embarrassing moments, Jon plans to audition even more hopefuls next year. That, he points out, is what the event is all about. “We’ve discovered some real talent over the past couple of years,” he says. “Peter Crabbe, who had never done comedy in a nightclub before, entered last year and did very well. He went on to perform in a number of local clubs and now he’s in Los Angeles—Paramount is trying to find a television vehicle for him. And Robin Williams came in second in the very first competition in 1976, and we all know where he is today.”

“This year, we found some real chrome in the audition junkyards,” he laughs. “This one guy flew down from Olympia, Washington. He’s a plumber and appears to be a very good comic. And there are a couple of younger people who, although they probably won’t even make the semi-finals, are going to come out of this better performers for having been in it. It’s such an intense pressure cooker workshop that it really improves your act.”

The Fox’s involvement with the Comedy Competition began in May of 1977 when they met Kidder, an established local comedian. Being a couple of ex-newspaper reporters whose own venture, the *San Leandro Gazette*, had recently folded, they were less than satisfied holding down orthodox jobs.

“Frank was teaching this comedy workshop in the cellar of the Intersection Coffeehouse in North Beach,” Jon says. “We were just totally blown away by the level of ability. Then he told us about this comedy competition he’d done the year before, which had a prize fund of about \$187.50. He said it had been a lot of fun, but he didn’t have any financing to do it that year.”

The Fox’s threw their lot in with Kidder, forming a venture called the Comedy Scene, and the Second Annual SFIOSUCC was a rousing success (the couple subsequently began managing the Punch Line). Dana Carvey, a

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personable young man with a strong roster of impressions, took home the first prize of \$500.

A contender in the 1979 contest, Carvey insists that "the competition I won was like a distant ancestor of this one. I can't overemphasize how different it is. The amount of money and the amount of publicity hype and everything has just been magnified tenfold. This year, the first place winner gets \$2,860—that's quite a jump.

"That contest in '77 didn't even have auditions—they let just about anybody enter. There was this woman who used to come on in a Mickey Mouse outfit and just rap non sequiturs, nothing funny about it. It was a very small-time event. Two days after I won, that was it—it was all over.

"This year, the competition is stiffer and the pressure is incredible," he continues. "Whoever wins this thing is going to be in a real good position, in the Bay Area at least, and is probably going to get some recognition elsewhere. The finals are going to be on TV from coast-to-coast."

"SEX IS FUNNY"

The television exposure was actually initiated last year when filmmaker Chuck Braverman bought the exclusive rights to film the contest and market the results to Showtime (a nationwide cable TV system). Jon estimates that nearly 750,000 Showtime subscribers will have a chance to witness this year's finals, albeit a month or two after the fact.

"One of the neat things about having it on Showtime is that since people pay for this service, there's no censorship," he says. "So there were no restrictions on what the comedians could do—it's a much hotter thing than what you see on the fucking Carson show, right?"

Anne says that censorship in the contest has always been avoided. "We've maintained a real open attitude towards comedy," she says. "A lot of the acts in this year's contest are very good nightclub stand-up comics that don't have 'TV material.' Anything goes. We don't allow comics to just stand up there and shoot out four-letter words, but comedy should be the whole realm. Sex is funny—there is an underbelly of life that's funny and strikes a chord too."

Besides television the San Francisco finals, Showtime acquired the franchise to present similar comedy competitions, based on the established format, in four other United States cities. New York City, Chicago and Houston have already seen their versions of the San Francisco contest, and plans are afoot for a Miami competition. "The whole point in setting all this up was to get a national run-off happening,

with the winners from each of the regional events competing in a four-night event here in November," Jon says.

"But quite frankly, the deal with Showtime is like a two-edged sword," he confides. "You know that everything television touches turns to shit. And they've already bastardized our format. They've simplified the scoring system to the point where I think it isn't as accurate as the way we do it. They made a reasonable attempt to do it right in New York, but I think they lost a lot of money. So when they went into Chicago, they said, 'Fuck it. We'll go in and scout talent. We'll pinpoint five people that we think are very good and we'll have a one-night event and we'll pay them to do it.' And I understand the show was shit.

"You can't generate the kind of interest and support in new talent elsewhere that you can in San Francisco. This city is really into the whole process of people emerging and being discovered. I hope the comedy competition acts as the catalyst for reestablishing San Francisco as a major breeding ground for comedy talent."

But rather than confine the San Francisco contest to the city limits, Anne stresses their concept of presenting a percentage of the shows in surrounding communities. "We could have made it easy on ourselves by keeping it in the Punch Line," she says. "It's a tremendous effort, especially to publicize it, outside of the city. However, we find that there is such an appreciative audience in the suburbs for this event. And part of the contest always has been that we offer the comedians different stages, different audiences, different judges and so on. It's not letting one person come in who's used to playing a club like this and being able to walk away with it. Some comedians can just go out and kill in the suburbs, you know."

CLINT EASTWOOD ON POLK STREET

During the first week of preliminaries, the generally

boisterous crowds saw every laugh-inducing gimmick under the sun. Carvey, in a take-off on the telephone recording that proceeds the information operator, did an uncanny Jack Nicholson drawl: "If you're too goddamn lazy to check your directory, I'm going to come over there and kick your ass down the block."

A fellow named Wiz offered the singing fish. David Scheuber knocked around his dummy named Rupert and threw himself, back first, onto the stage. Marsha Warfield startled the crowd to attention by casually saying, "OK, now let's talk pussy." (Nothing further came of that notice, but it sure perked up a few ears.) Steve Kiernan did a bit wherein Clint Eastwood visits a Polk Street bar called the Bucket of Fluff. He gets into an altercation with a nosey fern, see, and they duke it out on the sidewalk. "But after I punched it in the pistil, it didn't feel much like stamen around." Har-har...

As my night of judging wore on, 11 o'clock fading into midnight, the task at hand became fairly obvious. A few of those comedians were bona fide pros. The cream, I realized, would rise to the top in the seven nights of preliminaries with their consistently well-defined characters operating comfortably in short, five minute funnybone attacks.

It also became clear that everyone in that heat of 20 had a spark of cleverness, an understanding of the comic perspective and an ambition that would bring them, if not to this year's finals, back to test their skills at the Fifth Annual San Francisco International Open Stand-Up Comedy Competition.

Making people laugh, after all, is what all the fuss is about. As Mark Miller said, "I honestly believe that people who lose their ability to laugh become driving instructors." Or in James Wesley Jackson's earthier vernacular: "If you've had a good shit and a good laugh, you've had a good day." □

MAKE ME LAUGH... THE COMEDY COMPETITION SCHEDULE

Round Two:

Wed/15: The Rendezvous, 555 Mowry Ave., Fremont, 796-7783, 9pm.

Thurs/16: The Punch Line, 444A Battery St., SF, 397-4337, 9:30 pm (moved from the Keystone Palo Alto).

Fri/17: Rancho Nicasio, Nicasio Rd., Nicasio, 662-2012, 9:30 pm.

Sat/18: The Rio Theatre, 140 Parker, Rodeo, 799-0074, 9:30 pm.

Sun/19: The Old Waldorf, 444 Battery St., SF, 397-4335, 8pm. (all tickets for preliminaries \$4)

Semi-Finals (top ten competitors):
Tues/21: The Punch Line (as above), 9pm.

Wed/22: The Rendezvous (as above).

Thurs/23: Keystone Palo Alto, 260 California St., Palo Alto, 324-1402, 9pm.

Fri/24: Plaza Theatre, 21 Petaluma Blvd., Petaluma, 707-763-1953, 8:30pm.

Sat/25: Chuck's Cellar, 4926 El Camino Real, Los Altos, 964-0220, 8:30 & 11pm.

Sun/26: The Old Waldorf (as above). (All tickets for semi-finals \$5).

Finals (top five competitors):
Sat/1: The Old Waldorf (as above), tickets \$6.50.

Sun/2: The Old Waldorf (as above), sold out.

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Artemis Society: Robin Flower and Friends (folk), Fri/17 Juanita Obello (classical guitar), Sat/18, M.J. Lallo Trio (original jazz), Fri/24 1199 Valencia, 647-4144

Atrium Lobby: Dick Saltzman Quartet (jazz), 1-5 pm with saxophonist Jim Grantham and trumpeter Cal Lewiston 2-3 pm Sat/18 Hyatt Regency Market at California 788-1234

Blarney Stone: Paddy Wagon (Irish/rock), Fri Red Dust (country/bluegrass), Sat, Irish Country (Irish), Sun 5716 Geary 752-3326

The Boarding House: West Coast Shieks, Fri/17-Sat/18, Alan McIlwaine and Judy Carter, Wed/22-Sat/25, 960 Bush, 441-4333

Cadell Place: Marcela Piroi (jazz), Fri/17, Gayle Marie and Victoria (pop), Sat/18, Tonopah (pop), Wed/22, Debbie and Stuart (pop), Thurs/23, Lovey Blue (pop), Fri/24 524 Union, 391-4343

Capurro's: Pete Zangara Trio (jazz), Weds and Thurs, Pier 47, 300 Jefferson, 771-0377

Chi Chi Theatre: Theresa Baomi Butts (jazz), 11 pm, Sat, 440 Broadway, 392-5123

The City: Charles Pierce (impressions), nightly, Montgomery at Broadway, 391-7920

Coffee Gallery: Robert Cray Band, Fri/17, Nick Gravantes, Sat/18, Charlie Musselwhite, Fri/24 1353 Grant, 397-3751

Dewey's: John Stafford's Bourbon Street Irregulars (Dixieland), Tues-Sat, St Francis, Powell at Geary, 397-7000

Earthquake McGoon's: Turk Murphy's Jazz Band, Tues-Sat, 128 Embarcadero, 986-1433

Eight Immortals Lounge: Chang Sisters (pop), Tues-Sat, Chinatown Holiday Inn, 750 Kearny, 433-6600

Fanny's: Glenda Glazer with Michael Reno (pop), Fri, Street Heals (pop), Sat, afternoon Sun, Martha Lorin (jazz), Sun-Mon, Diane Capelleri with Dough Trantham (pop), Tues, Pam Brothers (pop/operetta), Wed-Thurs, 4230 18th St., 621-5570

Gordon's: Tressa Wilson with Jim Brown (pop), Fri-Sat, Jan Jansen with John Sant (pop), Sun Mon, Gayle Marie (pop), Tues-Wed, John Sant (jazz piano), Thurs, 118 Jones, 771-7575

Great American Music Hall: Elayne Booster (comedy), Fri/17, Joe Pass, Sat/18, Art Lande and Paul McCandless, Thurs/23, Blossom Dearie, Fri/24 859 O'Farrell, 885-0750

Gulliver's: Donna Turner Band (country rock), Fri/17, Jimmy Alvey (folk) 3-7 pm, Sat/18, Martin Red Shaw (blues) 9 pm, Sat/18, Gayle Marie and Victoria (pop), 3-7 pm, Sun/19, Dana Hubbard Blues Plus, 9 pm, Sun/19, Lisa and Debbie (blues), Mon/20, Paul and Margie (Irish folk), Tues/21, Spirit (soul), Wed/22, Powell St Blues Band, Thurs/23, Donna Turner Band (country rock), Fri/24, 348 Columbus, 982-0833

Holy City Zoo: Papaya Juice (comedy), Wed-Fri 10a Sat/18, San Francisco Funnies (comedy), Sun-Mon, open mike Tues, 408 Clement, 752-2846

Hotel Utah: Steve Seskin (folk), Fri/17 On The Air (jazz), Sat/18, Tonopah (bluegrass), Mon/20, open mike Tues/21, Shashi and the X-M's (jazz), Wed/22, Hokum (revue), Thurs/23, Steve Seskin (folk), Fri/24, 500 Fourth St at Bryant, 421-8308

Keystone Korner: Cedar Walton Sextet, through Sun/19, Ed Kelley and Bishop Norman Williams, Mon/20, Max Roach, Tues/21-Sun/26, 750 Vallejo, 781-0697

Last Day Saloon: Haircut, Fri/17, Tucki Bailey and Friends (rock/funk), Sat/18, Rock Jam, Sun/19, auditions, Mon/20, Steve Seskin (folk), Tues/21, Will Porter and Band, Wed/22, Hearts on Fire, Thurs/23, Haircut, Fri/24 406 Clement, 387-6343

Major Pond's: Lovey Blue (pop), Fri/17, Anna Klinger, Sat/18, Dolly IVory Trio, Wed/22, Omar Hakim Khayyam, Thurs/23, 2801 California, 567-5010

McGowan's Wharf Tavern: 101 Jefferson, 441-5515

Munchkins: Shelli Capitman (folk), Fri, Sun, Tues, Joe Onitveros (pop), Sat, Thurs, open mike, Mon, David Lee Williams (piano), Wed, 242 Church, 431-6090

Mustard Seed Coffeehouse: the One Dollar Band (folk), Sat/18, 432 Mason, 392-7461

Network Coffeehouse: Meshallah Troupe (bellydancing), Fri/17, Paul and Marjorie (Irish folk), Mon/20, Tonopah (pop), Fri/24, 1036 Bush, 989-6097

New Orleans Room: Jimmy Diamond's Nob Hill Gang (Dixieland), nightly, The Fairmont, California at Mason, 772-5000

Old Waldorf: Oingo Boingo, Fri/17-Sat/18, San Francisco Stand-Up Comedy Competition, Sun/19, Fundraiser for Harry Britt for Supervisor with James Levi and B.A.C., Mon/20, Herman Brood, Tues/21, Gato Barbieri, Fri/24, 444 Bairy, 397-3884

Old Spaghetti Factory: Spaghetti Jam (comedy), Fri-Sat, Flash Family (comedy), Thurs, 478 Green, 626-8696

Open Theatre & Cafe: Pony Poindexter Quartet (jazz), 11 pm, Fri, midnight, Sat, 6-11 pm, Sun, 9 pm, Tues, 441 Clement at 7th Ave, 386-3086

Other Cafe: Cheapsuit Serenaders, Fri/17, members of Duck's Breath Mystery Theatre plus Bill Farley (comedy), Sat/18, An Evening of Psychic Awareness, Sun/19, open showcase, Mon/20, Childs Portion, Tues/21, stand-up comedy, Wed/22, Mark McCollum (comedy), Thurs/23, Back in the Saddle, Fri/24, 100 Carl at Cole, 681-0748

Owl & Monkey Cafe: Full Circle (folk), Fri/17, Peach Reasoner (jazz), Sat/18, Lone Star (country/swing), Fri/24, 1336 9th Ave, 664-9892

The Palms: Kid Courage, Fri/17, The Revolvers, Sat/18, video, Sun/19, Stu Blank, Mon/20, Livewire, Tues/21, Lloyds, Wed/22, Big Deal, Thurs/23, The Revolvers, Fri/24, Polk at Pine, 673-7771

Papagayos Lounge: Dale Vernon (pop/ballad), Tues-Sat, Civic Center Holiday Inn, Market at 8th St., 626-6103

Complete Entertainment Guide

Paul's Saloon: High Country (bluegrass), Fri, Wed 10a Sat Good Ol' Peisons (bluegrass), Sun bluegrass jam session, Mon, Old Friends (bluegrass), Tues, Done Gone (bluegrass), Thurs, 3251 Scott, 922-2456

Peta's: Peta's House Band (jazz), 6-9 pm Fri and Sun, Fran Fosten (jazz), Fri, Tues, Coalescence (jazz), 6-9 pm, Wanda Ingram and the Jazztel, 9-30 pm, Sat, poetry, 4-6 pm, Maye Cavalario Quintet (jazz), 9-30 pm, Sun, Brazil Export (salsa), Mon, Kai Hutchins Trio (jazz), 6-9 pm, Tues, Ed Kelly and the Jazz Express, Wed, Dick Partee and the North Beach Quartet (jazz), Thurs, 577 Columbus, 982-4999

Plowshares: Barry and Howard Oliver (folk), 7-30 pm Sun/19, Fort Mason Bldg 312 (third floor), near Laguna at Marina 441-8910.

Precita Park Cafe: Junior Earl (blues), Fri/17, Soundtrac (jazz/rock), Sat/18, Debbie Poyres (jazz piano), Sun/19, Ron Hacker and His Fabulous Hackaws (blues), Thurs/23, Automatic Slim (blues/boogie), Fri/24, 300 Precita, 285-6626

The Punch Line: Mark Miller (comedy), Fri/17-Sat/18, Jimmy Aleck (comedy), Wed/22-Sat/25, 444-A Battery, 397-4336

Rainbow Cattle Company: California Zephyr, Sun/19, Rose Maddox with California Zephyr, live simulcast, KFAT, Wed/22, 199 Valencia, 861-9652

Rolands: Joey Burt Trio with Jamie Davis (jazz), Fri, Federico Cervantes Trio (jazz), Sat, afternoon Sun, Tues-Thurs, John Cordoni Big Band (jazz), Sun-Mon, 3309 Fillmore, 921-7774

Sacred Grounds: Dphelia, Fri/17 Jack Coffer, Sat/18, tba, Sun/19, Ragged But Right, Mon/20, Angel, Tues/21, Don Merrill (classical guitar), Wed/22, Tonopah (pop), Thurs/23, Ed Silverman, Fri/24, 2095 Hayes, 387-3859

Terrace Room: Abe Battal Trio (easy listening), Mon/20-Sat/25, St Francis, Powell at Geary 397-7000

Tonga Room: Amapolo and the Entertainers (pop), Tues-Sat, Nancy Chen and the Shades of Jade (pop), Sun-Mon, Fairmont Hotel, California at Mason, 772-5000

Venetian Room: Mel Torme, Fri/17-Fri/24, The Fairmont, Mason at California, 772-5163

Ye Rose & Thistle: Stoneground and Tye, Fri/17, Stu Blank, Sat/18, tba, Sun/19, Natasha, Wed/22, Boots, Thurs/23, J.D. Borman Band, Fri/24, 1624 California, 474-6968

EAST BAY

Ace McMurphy's: Theresa Baomi Butts, Tues-Wed, 1103 Embarcadero, Oakl., 893-6700

Barclay Jack's: Lefty (fusion), Fri-Sat, Daybreak L.T.D., Sun-Mon, Softside (fusion), Tues-Wed, S.F. Limited, Thurs, 1211 Embarcadero, Oakland, 261-3287

Berkeley Square: Vince Hickey's Jazz Cardinals (jazz/swing), Fri, Lee Harris Quartet (blues), Sat, East Bay Mud (rock/funk), Mon, Dee Plus Three (pop), Tues, Pure Honey (soul/pop), Wed, Andre Katiev (jazz piano), Thurs, 13333 University, Berkeley, 843-6733

Come Back Inn: Natives, Fri/17, Ana Perez Group, Sat/18, Unreal Band, Thurs/23, Tye, Fri/24, 2516 Durant, Berk., 548-2452

Freight and Salvage: Jim Ringer and Mary McCaslin (country), Fri/17-Sat/18, open mike, Tues/21, Dale Miller (guitar), Wed/22, Oak, Ash and Thorn (pop), Thurs/23, Toni Brown, Fri/24, 1827 San Pablo Ave, Berkeley, 548-1761

International Cafe: Rick Hendrix and Sapphire, Fri/17, Psychotic Pineapple and Noise, Sat/18, auditions, Mon/20, the Now, Tues/21, Myth and Alizaron, Wed/22, Blind Fury and Glass, Thurs/23, Sneezier and Just In Case, Fri/24, 2516 Telegraph, Berk, 841-9070

Keystone Berkeley: California Gold, Fri/17, Ray Charles, Sat/18-Sun/19, auditions, Mon/20, Tommy Tutone, Thurs/23, Queen Ida and Bon Ton Zydeco Band (cajun/zydeco) and Boots, Fri/24, 2119 University, Berk., 841-9903

La Pena: Lynch and Brennan (Irish), Fri/17, Berkeley Women's Music Collective, Sat/18, Leon Rosseton, Thurs/23, 3105 Shattuck, Berkeley, 849-2568

Rio Theatre: Mistress, Fri/17, San Francisco Stand-Up Comedy Competition, 9-12 pm, Sat/18, Charmers, 12 pm, Sat/18 140 Parker, Rodeo, 799-0074

Rosebud's: Margot Haylor (baroque), Fri/17, Done Gone (bluegrass), Sat/18, Mike Henderson Band (rhythm & blues), Fri/24, 433 First St., Benecia (707) 745-9988

Town House: Texas Chainsaw, Fri/17, Rye Whiskey, Sat/18, auditions, Mon/20, Back Up and Push, Tues/21, Full Speed Ahead, Wed/22, Texas Chainsaw, Thurs/23, Hank Williams Jr. and Merle Kilgore, Fri/24, 5862 Doyle St., Emeryville, 658-2885

The Village: The Common People, every night except Tues, 732 Tuolome, Vallejo, (707) 552-4497

SOUTH BAY

Alpen Glow: Yesterday and Today and Henry Metal, Fri/17, Bandit, Sat/18, barbecue with Wheeler, 5 pm, Sun/19, Virgo, Tues/21, auditions, Wed/22, Stoneground and Lucas Michaels, Thurs/23, Sneezier, Fri/24, 18564 Mission, Hayward, 276-2310

Barney Steele's: Poker Face, Fri/17, Bo Diddley and Lady Bo, Sat/18, no entertainment,

DIRECTORY

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Sun/19-Mon/20, Mike Clark and Friends, Brian Auger and Paul Jackson (jazz), Tues/21, Back in the Saddle, Wed/22, Uncle Rainbow (rock), Thurs/23-Sat/25, 590 Veterans, Redwood City, 365-8145

Bodega: Snail, Fri/17, Iron Butterfly, Sat/18, Night Watch, Sun/19, tba, Mon/20, Houserockers, Tues/21 20-20, Summer (new wave), Wed/22, John Kay Thurs/23, Poker Face, Fri/24, 30 S Central Ave, Campbell, 374-4000

The Celler: Mark McCollum (comedy), Fri/17, 4926 El Camino Real, Los Altos, 964-0220

The Country Store Tavern: Uncle Rainbow (rock), Fri/17-Sat/18, Laugh Your Ass Off (comedy), Mon/20-Tues/21, "Disco Sucks" concert with Glide and Rockwell (rock) Wed/22, Poker Face (rock), Thurs/23, Foly's Pool (rock), Fri/24 157 W El Camino, Sunnyvale, (408) 736-0921

Fargo's: Legend, Fri/17-Sat/18, Starfire, Sun/19, Friends, Mon/20-Tues/21, Joe Sharino, Wed/22, Night Life, Thurs/23-Sat/25, 2540 California St., Mountain View, (415) 941-6373

Frenchy's: Bustin' Loose, Fri/17-Sun/19, Revolvers, Mon/20, David LaFlamme and Magic, Tues/21, Bustin' Loose, Wed/22-Fri/24, 29097 Mission Highway, 582-7440

The Hall: Cruise Control and Nyle, Fri/17, Tye and Nyle, Sat/18, Laugh Your Ass Off (comedy), Sun/19, Martin Healy Band, Tues/21, Rags, Wed/22, Hoo Doo Rhythm Devils with Joe Crane and Glen Waters, Thurs/23, Hush, Fri/24, 1425 Burlingame, Burlingame, 348-1112

Iron Works Restaurant: Ball Taylor Band, Fri/17, Shagbark Hickory, Sat/18, Mike and Rebecca, Sun/19, Great Wizard, Mon/20, Back in the Saddle, Tues/21, Poker Face (rock), Wed/22, Ball Taylor Band, Thurs/23, Shagbark Hickory, Fri/24, 3877 El Camino Real, Palo Alto, 493-3433

Keystone Palo Alto: Ray Charles, Fri/17, Pearl Harbor and the Explosions (rock) and Stoneground, Sat/18, Back in the Saddle, Sun/19, Jimmy Rodgers, Louis Meyers and Robert Cray Band (rock), Mon/20, San Francisco Stand-Up Comedy Competition, Thurs/23, Bo Diddley and John Lee Hooker, Fri/24, 260 California Ave., Palo Alto, 324-1402

Kuumbwa Jazz Center: Mary Watkins Band and Linda Trifery Band (jazz/gospel/funk), Sat/18, Cedar Walton Quintet (jazz), Mon/20, 320-2 Cedar, Santa Cruz, (408) 427-2227

Miramar Beach Inn: Mad Bros (rock), Fri/17-Sat/18, Garcia Bros. (rock), Sun/19, Spice (rock), Mon/20, Robert Cray Band (rock), Tues/21, Heaters (rock), Wed/22-Thurs/23, Stu Blank Band, Fri/24, Coast Highway, Half Moon Bay, 726-9053

PJ's: High Steppin', Fri/17-Sat/18, jazz 2:30-6:30 pm, Rhythm Method 9 pm-1 am, Sun/19, auditions, Mon/20, Funkateers, Tues/21, Jules Broussard Wed/22, Funkateers, Thurs/23-Fri/24, 261 California, Burlingame, (415) 344-5745

The Princeton Inn: Full Faith and Credit (big band jazz) 3:30-7 pm, Sundays, Capistrano at Prospect, Princeton (near Half Moon Bay), 3:30-7 pm, Sundays, Capistrano at Prospect, Princeton (near Half moon Bay), 728-7311

Smokey Mountain Saloon: Rockwell, Fri/17, Glide, Sat/18, Uncle Rainbow (rock), Sun/19, How Cider, Mon/20, Garcia Bros (rock), Tues/20, Cornell Hurd, Wed/22, Steamerline, Thurs/23-Fri/24, 33 S Central, Campbell, (408) 866-8288

Wooden Nickel: Skycreek, Fri/17, Avalon, Sat/18, Zen Archer, Sun/19, Frank Binner and Nightshift, Mon/20, Poker Face, Tues/21, Avalon, Wed/22, Glide, Thurs/23-Fri/24 2505 The Alameda, Santa Clara, (408) 247-0552

NORTH BAY

The Cabaret: Coke Escovedo and Bristlecone (jazz), Fri/17, Donald Kinsey, Chosen Ones and Skids, Sat/18, Cache Valley Drifters, Sun/19, Cris n, Wed/22, Stoneground and Reflections, Fri/24, 85 La Plaza, Cotati, (707) 795-7622

Inn of the Beginning: Queen Ida with John Conman and Indiscreet, Fri/17, Queen Ida & the Bon Ton Zydeco Band (cajun/zydeco) and Perfect Crime, Sat/18, Mary McCaslin & Jim Ringer (folk/country), Sun/19, Harlo, Wed/22, Bobby Hutcherson Quartet (jazz), Thurs/23, Talooed Vegetables and the Zeros (new wave), Fri/24 Cotati, (707) 795-9955

The Laguna: Cache Valley Drifters, Fri/17, Anibodies (new wave), Sat/18, Tony Gagarin, Sun/19 "The Jungle Book" (film), Tues/21, Rob Ramos, Wed/22, Kathleen & Jeremy, Thurs/23

Oak, Ash & Thorne (traditional), Fri/24 234 S Main, Sebastopol, 823-5240

Marshall Tavern: Houserockers, Fri/17, Whiplash and the Lawsuits featuring Billy Prine, Sat/18, Houserockers, Fri/24, Highway 1 Marshall, 663-8141

Rancho Nicasio: San Francisco Stand-Up Comedy Competition, Fri/17, Dan Hicks and his Acoustic Warriors, Sat/18, Lisa Randolph, Wed/22, Smoke, Inc., Thurs/23, Moonlighters, Fri/24 1 Rancheria Rd, Nicasio, 662-2012

Sleeping Lady Cafe: Fat Chance, Fri/17, Sun, Orchestra, Sat/18, the Legends (rock), Sun/19, Mark Natatin's Blue Monday Party with Sonny Rhodes and Charles Houff, Mon/20, Fat Chance, Tues/21, the Revolvers (pop/rock), Wed/22, Light Rain, Thurs/23, Tasmanian Devils, Fri/24 58 Bolinas Rd, Fairfax 456-2044

Yountville Saloon: Jordan Playboy (country/rock), Fri/17-Sat/18 Oasis, Sun/19, Martin Fierro and Mel Graves and Friends (jazz), Thurs/23, Easy Money (rock), Fri/24 6480 Washington, Yountville, (707) 944-2761

■ Indicates comedy acts.

■ "tba" stands for "to be announced."

—Karen O'Leary

THEATER

PREVIEWS

"Arms And The Man": Shaw's classic satire on war and the professional fighting man. Previews Tues/21-Fri/24 \$2.50. Opens Sat/25 and plays Thurs-Sun at 8 pm through Sept. 30. Directed by Michelle Truffaut at the SF Repertory Company 4147 19th St. (at Collingwood), SF \$5, \$4 Thurs and Sun 863-4859

"H.M.S. Pinafore": Gilbert and Sullivan's lively burlesque of the British Navy presented by A.C.T. Opens Thurs/16 and plays through Sept. 2 Tues-Thurs at 8 pm, Fri, at 8:30 pm, Sat at 2:30 and 8:30 pm and Sun at 3 and 7:30 pm. Geary Theater, 450 Geary St., SF 673-6440

"Under the Gaslight": a classic 1890's melodrama plus a musical olio with songs and dances from the same period. Opens Sat/18 and plays Fri. and Sat. through Sept. 8 at 8:30 pm. Oakland Civic Theatre at the Lakeside Park Garden Center, 666 Bellevue, Oakl. 452-2909

"Catch-22": WW II black comedy by the Unicorn Stage Company. Opens Sat/18 and plays Thurs-Sat through Sept. 8 at 8 pm. Unicorn Theatre, 441 Leavenworth (at Goldengate), SF \$3.50, 929-8257 or 648-9186

"A Thousand Clowns": Herb Gardner's classic comedy presented by Buffalo Productions. Opens Sat/18 and plays Thurs-Sun through Sept. 23 8 pm, Theatre Metamorphose, 2525 8th St., Berk \$3.50, \$2.50 seniors 548-7677

"Bite of the Rose": a new work by The Blake Street Hawkeyes as part of the Eureka Theatre Summer Festival of Experimental Performance "A story of subterfuge and sex, gardens and barrooms, and foul play." Opens Thurs/23 and plays Thurs-Sun, at 8 pm through Sept. 2 2299 Market, SF \$5, \$4 Thurs and Sun 863-7133

"1979 Musical Revue": Directed by Gene Casey for the Summer Repertory Theatre. In repertory through Aug. 21 Newman Aud., Emeritus Hall at Santa Rosa Junior College, Highway 10, \$2 527-4342.

"Two Prison Plays": presented by the Experimental Group, Young People's Theatre Miguel Pinerio's "Short Eyes" and Peter DeAndrea's "Ladies in Waiting" both dramatize the struggle and cruelty of relationships among inmates. Fri. and Sat. at 8 pm through Aug. 5 5306 Foothill Blvd., Oakl \$1.50, 553-4664 or 532-5135

"The Haunted Host": the first production of Theatre Rhinoceros's festival of gay plays, the Robert Patrick Festival, Fri. and Sat. through Aug. 25 8:30 pm The Goodman Theatre, 1115 Geary, SF \$4 50 626-1921

"Intake-Outake Take II": a comedy/satire of short skits written by Judi Nihel and Marc Hayashi that look at the negative self images and stereotypes of Asians projected by the mass media. Fri. and Sat. at 8:30 pm, Sun at 7:30 pm, through Aug. 26 Asian-American Theater Workshop, 4344 California (at 6th), SF \$4 752-8324

"Pericles, Prince of Tyre": William Shakespeare's most obscure play presented by the Berkeley Shakespeare Festival Wed-Sun through Sun/26 Wed and Thurs, 7:30 pm, \$5, \$4.50 students, seniors, \$2.50 6-12, under 6 free. Fri. and Sat. 8 pm and Sun, 2 pm, \$6, \$5.50 students, seniors, \$3 6-12, under 6 free. John Hinkel Park 845-0303

"Evita": Civic Light Opera presents this

musical based on the life of Eva Peron, controversial wife of the former Argentinian dictator Juan Peron Through Sept. 1 Mon-Wed and Fri and Sat at 8:30 pm, Sun at 7 pm, matinees at 2:30 pm Wed and Sat. Orpheum Theatre, 1192 Market, SF \$8 50-\$18 552-4002

"Side by Side by Sondheim": the Broadway musical revue presented by Cal State Hayward's Summer Repertory Theatre Opens Fri/17 and plays Fri-Sun through Sept. 1 8:15 pm, 7:30 pm on Sun, University Theatre, Carlos Bee Blvd at Mission \$3, \$2 students, seniors 881-3724

"Sister Girl": Danny Duncan wrote, choreographed and directs his latest musical about teenage love in the ghetto. Opens Fri/10 and plays through Sept. 1 8:30 pm Bayview Opera House, Third and Newcomb Sts., SF \$3.50 advance, \$4 at the door 824-1283

"An Evening with Brecht": by the Bear Republic Theater featuring a cabaret-style performance of his writings and songs and the one-act, "The Exception and the Rule." Opens Fri/10 and plays Thurs-Sun through Sept. 2 8 pm UC Santa Cruz Barn Theater \$4, \$3 students, seniors, children, low income, \$2.50 all seats on Sun, (408) 429-4001

"Room Service": Hilarious complications in the rooms of a Broadway hotel make up this 1937 comedy. Tues-Sun through Sept. 2 Berkeley Repertory Theatre, 2980 College, Berk \$5.50-\$8, 845-4700

★ **"Calico Jim":** a Barbary Coast melodrama presented by the Thieves Theatre Company as part of this summer's interpretive program at the SF Historic Ships, Hyde Street Pier Sundays through Sept. 2 at 1, 3, 30 and 4 pm Free

"Mummenschanz": this highly acclaimed Swiss mime troupe traces the evolution of life and creates living sculpture. Tues, Wed and Thurs at 8 pm, Fri and Sat at 8:30 pm, extended matinees on Wed, Sat and Sun, at 2 pm, 2:30 pm, and 3 pm, respectively. Through Sept. 2 Marines' Memorial Theater, SF \$14-\$10.50 673-6440

"The Wake: A Eulogy for Bert Williams": Jubilee Minstrels present their production, which has received world-wide acclaim, about six mourners gathered to lament the passing of the last great minstrel. Thurs-Sat, 8:30 pm with a Sun champagne matinee at 3 pm, Through Sept. 3 Intersection Theatre, 756 Union, SF \$5, \$4 students, seniors 397-6061

Three One-Acts by Robert Patrick: presented by the Diablo Actors Ensemble. Opens Fri/17 and plays Thurs-Sat at

Eight Day Calendar of Events

17 Friday

"Indian Classical Music and Dance," a Friday night series, presents Chitresh Das, "actor, mime, reciter and rhapsodizer," with his Chhandam Dance Company and Zakir Hussain on tabla. 8 pm. Old First Church, Van Ness and Sacramento, SF. \$4. Childcare available. 454-6264.

Elayne Boosler, new female comic who has appeared on all the big T.V. talkies, performs at the Great American Music Hall tonight with comic juggler Mike Davis. O'Farrell St., SF. \$5. 885-0750.

"The Pantomime Clown," with Michael Hennessey is illusion-creating classic mime, music and comedy with audience participation encouraged. 8:30 pm at the Marina Music Hall, Bldg. 314, Fort Mason, Laguna and Marina Blvds., SF. \$3. 922-5443.

★ **"No Publicity"** is an exhibit of visual works/paintings, multi-media works and film, by artists living in the Goodman Bldg Reception tonight from 6 to 10 pm with a musical performance by Khevan Lennon-Onaje. Show runs Wed.-Fri., 5 to 8:30 pm and Sat., noon to 8:30 pm, through Sept. 25. Goodman Artworks Gallery, 1121 Geary Blvd., SF.

★ **1979 Women's Art Festival** is the largest collection of women's art in the state, showcasing over 180 artists of all media. This year's invitational artist is Judy Chicago and the festival is dedicated to her and all the women who worked on the "Dinner Party." The awards presentation and opening reception is tonight from 6 to 9 pm, and the exhibit will be open this Saturday and Sunday from 10 am to 6 pm. The E. C. Crafts Building, Sonoma County Fairgrounds, Santa Rosa (707) 887-2173.

★ **The Elvis Presley Memorial Art Show**, a mixed media exhibit by Bob Basile, opens today at the Back Room, 2404 California St., SF. The recep-

tion, from 7 to 9 pm on Thursday the 16th, occurs on the second anniversary of Elvis's death. 922-9464.

EAST BAY

Bob Carroll is a "shaman/bard/stand-up comic/social-political-ecological commentator," who "sings/dances/tells/becomes the salmon driving through its incredible life journey" (quotes from the Soho Weekly News) in "The Salmon Show," which has received accolades from New York to Nevada City. Woody Woodman's Finger Palace presents Carroll tonight and Sat/18. 8:30 pm. 903 Cedar, Berk. \$3. 526-7459.

"The Sistushs," by Sandra Sharp, profiles black women's lives, loves and the ways they survive, starting tonight at the Oakland Ensemble Theatre. Thurs.-Sat. at 8:30 pm and Sun. at 5:30 pm through Sept. 23. 661 13th St., Oakl. 832-8030.

The Bloom Trio plays piano trios by Haydn, Beethoven and Brahms tonight at the Berkeley Piano Club, 2724 Haste St., Berk. 8 pm, \$2. 841-7198.

C.K. Ladzekpo brings his African Music and Dance Ensemble to the Cazadero Music Camp tonight. Cazadero is a 17 1/2 acre music camp owned by the City of Berkeley on the Russian River, which offers performances, classes and workshops for youths and adults. Camp facilities and complete recreational facilities are available. Tonight's performance is of traditional African music and dance performed by over 15 artists. 8 pm. \$3. 549-2396.

★ **The Psychic's Fair** at Circus a la Mode offers aura, tarot, body and crystal ball readings, palmistry and other mysterious delights, tonight from 1 to 7 pm at 2525 8th St., Berk.

18 Saturday

★ **Monterey Bay's Adams Cup** is the only all-woman

yacht racing championship in the nation, and this year, California is represented by a four-woman team from the Bay Area. 8 teams will be racing 31-foot Shield sloops every day until Thurs/23 starting at 11 am. The public can watch, for free, from Wharf #2 at the Monterey Marina at the foot of Del Monte Avenue.

"The Inquisitive Women," a comic opera by Wolf-Ferrari, is performed in English by the Merola Company, the training arm of the SF Opera, as a benefit for the program. This afternoon and the next at 3:30 pm at the Paul Masson Winery in Saratoga. \$6.50 on Sat. and \$7.50 on Sun. 864-1377.

Revelry in the Blackpoint Forest as the Renaissance Pleasure Faire returns today for six weekends of celebration. For those who don't know, the Faire is an annual event presented by the Living History Center, a re-creation of the country fairs of 16th Century England with over 2,000 authentically costumed actors, plays, music, period crafts and plenty of lusty food and drink. Simply look on, or join in: pre-registered contestants for various Elizabethan competitions ranging from costuming to cookery gain free admission to the Faire. 9 am to 6 pm on Sat. and Sun. until Sept. 23 plus Labor Day. The Forest is in Novato; take Highway 101 to Highway 37, turn off at the Blackpoint exit and follow the signs. \$7.50, \$2.95 under 12. 981-8497.

August Moon Concerts presents an evening of classical guitar pieces by the Romeros. 8 pm at the Charles Krug Winery, St. Helena. Wine and cheese during intermission are included in the \$8 donation to benefit Young Audiences of Napa Valley, a non-profit group dedicated to introducing young people to fine performing arts. (707) 963-7756.

"Nuits d'Ete," a concert of works by Saint-Saens, Ravel, Faure and Berlioz, opens the season for Today's Artists Concerts tonight. William Brown, tenor, and Hilda Harris, mezzo, sing with the Berkeley Promenade Orchestra conducted by Kent Nagano, and Cruz Luna and Rosa Ortega perform Spanish dances. 7:30 pm at the Masonic Auditorium, Nob Hill, SF. \$12.50. 527-3622.

An eerie Australian evening at the Castro, with Peter Weir's "The Last Wave," (1:15, 5, 8:45) and Nicolas Roeg's "Walkabout," (3:15, 7, 10:30). 429 Castro (at Market), SF. 621-6120.

EAST BAY

The 11th Annual Concord Jazz Festival presents jazz in its traditional form with Noel Pointer and the Crusaders featuring Joe Sample, Wilton Felder and Stix Hooper tonight at the Concord Pavilion. This Tuesday is the last night of the Festival and will feature Dave Brubeck. The Pavilion is located at 2000 Kirker Pass Rd in Concord. Reserved seats are \$7.50 and \$8.50, and lawn seating is \$6.50. Gates open at 6 pm for picnics and the show starts at 8 pm. 798-3311.

"A Thousand Clowns," Herb Gardner's classic comedy about a t.v. writer's battles with the welfare authorities, is opened tonight by Buffalo Productions. Actors include Judith Weston, well-known for her work with Berkeley Stage Company, and Charles Burgess, recently seen in "American Buffalo." The show runs Thursdays through Sundays at 8 pm until September 23rd at Theatre Metamorphose, 2525 8th St., Berk. \$3.50, \$2.50 seniors. 548-7677.

James Taylor's Friday night show sold out, so Bill Graham kindly added a second at 2 pm this afternoon. In the sun at the Greek Theatre, UC Berkeley campus. \$9.50 advance, \$10.50 day of the show. 642-9988.

The Berkeley Womens Music Collective with Robin Flower, Nancy Vogl and Joan Balter, performs its original music blending jazz, Latin, blues and rock tonight to benefit La Pena. 9 pm at 3105 Shattuck, Berk. \$3. 849-2568.

"It All Came True" is a rare Humphrey Bogart film, unseen for 35 years, and the Telegraph Repertory Cinema is showing the newly discovered print, the only one in existence, for three weeks as part of their Bogart Festival. The Rep is located at 2419 Telegraph Ave. in Berkeley, and you'll have to look sharp, it's hard to find. 548-2519.

★ **"The Magic Flute,"** Mo-

zart's opera, is broadcast live from the celebrated Salzburg Festival in Vienna today, via the very un-magic technology of satellite communications. The principals for this performance, sung in the original German, are world-renowned operatic talents. The broadcast is distributed in the States by National Public Radio and can be heard here on station KCSM FM 91. 10 am to 2 pm. 574-6427.

The Danny Grossman Dance Company, on its way home to Toronto from an invitational performance at the 1979 Los Angeles Dance Festival, stops in SF for three nights at the Margaret Jenkins Dance Studio. Grossman started dancing in SF and performed for ten years with the Paul Taylor Group in New York before emigrating to Canada to do his own choreography. Tonight, Sunday and Monday at 8 pm. 1590 15th St. (at Mission), SF. \$4. 553-0356.

19 Sunday

★ **William Blake**, poet, artist, rebel and visionary, is honored with a multi-media program at the First Unitarian Church today celebrating his life and work. You can see his paintings, listen to readings of his poetry by a verse choir, hear songs and hymns he wrote, watch a dramatic presentation of two scenes from the play "Mr. Blake's Transatlantic Rainbow," by Alan P. Torg, and be thoroughly convinced of the breadth of his powers. 11 am at Franklin and Geary Sts., SF. Free. 776-4580.

★ **Guinness Ians** take note: here is a great chance to help set a world's record. Bop Street, a non-profit corporation dedicated to the visual arts and a damn good time, is attempting to make the longest roller skating snake of all time today in Golden Gate Park. Skaters should meet on JFK Drive in front of the Conservatory of Flowers at noon.

Anti-nuke poets Susan Griffin, Diane DePrima. David

Shaddock and others, give a reading this afternoon to benefit Women for a Nuclear-Free Future and People Against Nuclear Power. 2 to 5 pm at the Women's Building, 3541 18th St., SF. \$3. Childcare, wheelchair access and sign language all provided. 781-5342.

★ **The Toshiko Akiyoshi/Lew Tabackin Big Band** brings its award-winning brand of jazz to Stern Grove this afternoon for a free concert starting at 2 pm. The Grove is located at 19th Ave. and Sloat Blvd. and you can take the K or M streetcars or the 18 or 28 buses right there. 398-6551.

★ **Today is St. Stephen's Day**, the Hungarian National Holiday, and SF celebrations include a free concert in Golden Gate Park with folk dancing by the Eszterlancz Hungarian Folk Ensemble and the St. Stephen's House children's folk group, a solo by mezzo soprano Elizabeth Tarcy Kovac, and selections by Hungarian composers played by the regular Sunday afternoon band. It's free, at 2 pm, at the Band Concourse, near the 10th Avenue and Fulton St. entrance to the park. 558-4268.

EAST BAY

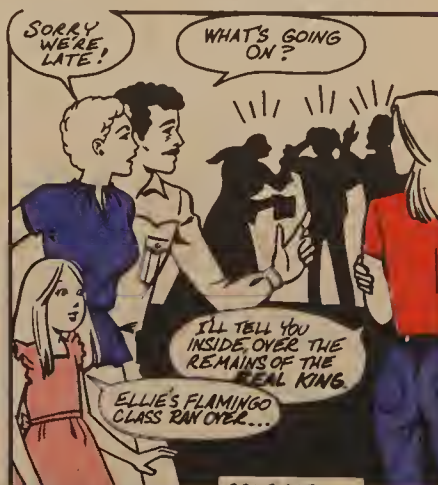
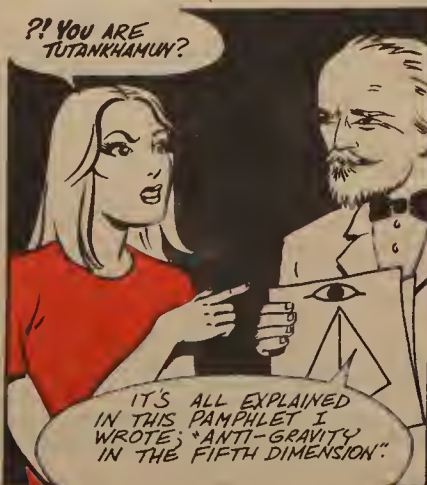
"The Great Ballerinas" is an evening of dance films featuring the world's greatest female performers. Highlights include Margot Fonteyn in "Les Sylphides," "Behind the Scenes with The Royal Ballet," featuring candid glimpses of Fonteyn and Nureyev and "New York City Ballet" with Susan Farrell and Patricia McBride. Part 1 is at 7 pm and Part 2: 8:45. The UC Cinema, 2036 University Ave., Berk. 843-6267.

"Noh Thy Bottom Line," the midsummer new music series, offers Rich Gold tonight doing "Georgeo at War," chapters from an extended novel. 8:30 pm at the Both Up at Stuart Gallery, 2406 Stuart, Berk. \$2.50. 845-2145 or 848-8288.

★ **The Oakland Municipal Band** gives another good old-fashioned free bandshell concert this afternoon in Lakeside Park on the shores of Lake Merritt in downtown Oakland. Marches, waltzes, pops, novelty and symphonic numbers; all at 2:30 pm. 273-3090.

By Trina Robbins

SAN FRANCISCO GOTHIC



CONTINUED...

20 Monday

★ **An exhibit of wooden graphics** by SF artist Bubba Geiger opens tonight with a reception from 7 to 10 pm at the Fair Oaks Gallery, 3418 22nd St., SF. The works will be on display Monday through Saturday from 11 am to 7 pm until August 31. 821-9163.

★ **Some new SF choreographers** are presenting their work on Monday nights this month at the Ed Mock Dance Studio. Pieces include "Oblique Strategies," choreographed and danced by Moya Devine and Barbara Roesch, "Language of Rose and Flesh," choreographed and danced by Donnalee Long to music by Yoko Ono, and "Illustrations in Silence," choreographed and danced by Alice Kaltman to traditional melodies by the Champion Bag Pipe Players. 8:30 pm on August 20th and 27th at 32 Page (at Market), SF. \$1. 626-4929

21 Tuesday

★ **Have you had enough of ancient Egyptian treasures?** Here's a collection of current objets d'art—"Body adornments" made with gold, silver, ivory, cloisonne and other precious materials by 18 nationally known artist-jewelers. The show opens today at the Contemporary Artisans Gallery, 530 Bush St., SF. Gallery hours: 10 am to 5:30 pm, Tuesday through Saturday until September 29. Free. 981-4443.

The drama of the militant thirties is examined this week at KPFA: "Out of the grinding poverty of the 1930's Depression came the most powerful, widely developed and far-reaching theater movement the United States has ever seen, the New Theater League." A radio history with excerpts from various period shows and a complete production of Clifford Odets' "Waiting for Lefty" on Friday, 9 to 10 pm from Tuesday to Thursday and 9:30 to 10:30 pm on Friday KPFA FM 94. 848-6767

Handel's "Giulio Cesare in Egitto" is performed by Pippin's Pocket Opera in benefit of "Maestro Pippin's Upcoming Trip Down the Nile to Research and Return with a New Opera." 8 pm at the Little Fox Theatre, 533 Pacific, SF. \$15, \$12, \$8. Champagne buffet: 6:30 pm; performance: 8 pm. 474-3226.

EAST BAY

The Greatest Show on Earth—The Ringling Bros. and Barnum and Bailey Circus—is back (for the 109th time!). Some of the featured performers are master animal-trainer Gunther Gebel-Williams with his white tiger, Marguerite Michelle who debuts her amazing hair suspended aerial ballet

and the Fabulous Flying Far-fans with 15 year old Gino who does the insanely difficult 3½ somersault. There will be 16 Bay Area shows this year and it all starts at the Oakland Coliseum tonight at 8 pm. Tickets are \$7, \$6, \$5 and \$4 with discounts on selected nights. Call 635-7800 for further information.

22 Wednesday

★ **High Ye to the Hyatt** for an afternoon of free Elizabethan fun and games with members of the Renaissance Pleasure Faire. Captain Francis Drake tells tales of the sea, pirates and brigands carouse, and your children can get free tickets to the Faire by participating in the games starting at 4

Hall of Science offers these rides first come first served from 10:30 am to 3 pm. The balloon is tethered, unfortunately, so no free rides to Kansas, but maybe if you tap your heels together three times... On the hill above the UC Berkeley campus. 642-5132.

EAST BAY

★ **Wright Morris** opens his exhibition of photographs from the 1940's today as part of the Matrix series at the University Art Museum. Also new this month is an exhibit of Japanese painting from the 17th to the 20th century from the Museum's collection. Hours: Wednesdays through Sundays from 11 am to 5 pm. 2626 Bancroft Way, Berk. Free. 642-0808

Mountaineering adventures from the Arctic to the Equator are the subject of a slide show tonight at Sierra Designs. World-class climber Nigel Gifford presents "Tropical Ice and Equatorial Rock," a show

Blake Street Hawkeyes, one of the most exciting and respected experimental performance groups around, known for their breathtaking physical skills and jazz-like approach to theatricality. It's a scripted piece, a "story of subterfuge and sex, gardens and barrooms, and foul play." Opens tonight at 8 pm as part of the Eureka Theatre Summer Festival. The show will run Thursdays through Sundays until September 2. 2299 Market, SF. \$5, \$4 Thurs. and Sun. 863-7133

The Strand Theatre presents two films adapted from literary classics: Luchino Visconti's "Death in Venice," adapted from Thomas Mann with an outstanding performance by Dirk Bogarde, and Mark Rydell's "The Fox," adapted from D.H. Lawrence with Keir Dullea and Sandy Dennis. 1127 Market St., SF. \$2. 552-5990.

"Fluttering Black" is a dance by Eiko and Komo complementing the current exhibition at the Museum of Modern Art, "Noguchi's Imaginary Landscape." Tonight at 8 pm and

A Backgammon Tournament sanctioned by the Pacific Backgammon Association is held every Thursday night with both advanced and novice sections at Spats, 1974 Shattuck Ave., Berk. Registration begins at 7 pm, and there are cash prizes. 841-7225.

Leon Rosselson, a singer on tour from England, "fires his musical darts" at repressive religion, marriage, mindless consumerism and modern capitalism tonight at La Pena, 3105 Shattuck Ave., Berk. 8:30 pm. \$2.50. 849-2568.

24 Friday

Augustin Rios de Moron is Spain's finest guitarist-com-

including two unique new hybrids: the Dianne Feinstein Rose and the Gina Moscone Begonia. The fair also offers free entertainment all day with bands, baroque musical ensembles, strolling violinists, flautists, mimes, jugglers and other performers both within the fair grounds and on the lawn fronting the Hall of Flowers. 10 am to 8 pm today, Saturday and Sunday at the Hall, 9th Ave. and Lincoln Way. \$2, \$1.50 seniors. Wheelchair accessible. 558-4268.

The San Francisco Dance Theater opens its fall season tonight with a program of premieres: Leed's "Carry On!" Scofield's "Those Who Embrace," Thaler's "Rag Bag," Leed's "A Room of Her Own," and Johnson's "A Gypsy Fire." Fridays and Saturdays through September 1st at 8:30 pm. The SFD Studio Theater, 1412 Van Ness, SF. \$5, \$3 senior. 673-8101.

The First Ever Roller Disco Extravaganza glitters at the Cow Palace tonight, featuring "The Roller Disco Revue," a show with 14 national skating champions including April Allen, star of the forthcoming 20th Century Fox movie "Skatetown U.S.A." Then, after the show, six top disco groups, Tuxedo Junction, the Bob McGilpin Group, Denise McCann, St. Tropez, Destination and J.T. Connection, provide the music so the amateurs (the audience) can dance too. 7:30 pm until 2 am. \$8. 584-2480.

"The Herb Renaissance and Traditional Medicine," is the theme of the third annual symposium of herbs, an international meeting of commercial, scientific and grass roots herbalists held this weekend at the UC Santa Cruz Campus. A delegation of ginseng experts from the People's Republic of China are among the special guests. In conjunction with the symposium are: an herb store, a Publisher's Fair with the latest books on herbs with their authors, herb walks, music and other entertainment. For information about registration, call: (408) 423-7923.

EAST BAY

"The Art of the Silver Print" is demonstrated by John Wimberly this month at Cody's Gallery, 2454 Telegraph, Berk. "His prints are not merely technically correct but wonderfully alive." The show opens today and will be on exhibit Wednesdays through Sundays from 12 noon to 6 pm until September 23rd. 845-7852.

"The Great Goddess: Dynamic of the Archetype and Altered States of Consciousness," is a discussion by Dr. Allan Victor Greentree of the Ishtar School of Creative Arts on Erich Neumann's book "The Great Goddess," and its application to hypo- and hyper-aroused states, trance and dance, with audience participation exercises. 7 pm at the Barbour Room at the Unitarian Fellowship, Cedar and Bonita, Berk. \$2. 524-1192.

A Safe Place, the Oakland shelter for battered women, is having the drawing tonight at 8:30 pm for their 1st Anniversary Raffle with over \$2,000 worth of prizes. After the drawing, Cheverel, a women's salsa/samba band, plays for a benefit dance, starting at 9 pm. Both events are at Ashkenaz, 1317 San Pablo, Berk. \$3. 444-7233.

★ **Indicates general admission of \$1 or less**
—Jennifer Poole



One of the photographs by John Wimberly in "The Art of the Silver Print" at Cody's Bookstore in Berkeley. See Fri/24.

pm. The entertainment begins at 11 am and ends with excerpts from "A Midsummer Night's Dream" performed by the Actors' Ark Theatre at 7 pm. The Hyatt Regency, 5 Embarcadero Center, SF. 788-1234.

★ **A video review** of current SF theater is broadcast by Videowest, SF's only independently produced alternative television program, tonight at 10 pm on KTSF TV Channel 26. The Snake Theatre performs bits and pieces from its latest environmental piece "Auto," the players from the Asparagus Valley Cultural Society do a special piece, and there are interviews with members of the SF Mime Troupe and comics from the SF Comedy Competition taped behind the scenes at the Holy City Zoo. Repeated Saturday August 25th at 11 pm. 362-0441.

★ **Hot Air Balloon Rides for Free!** An improbable dream come true, as the Lawrence

of his successful attempts on several African summits. Vern Clevering shows slides about his ascents on Mt. McKinley, the Cassine Ridge and the Messner Couloir, plus nature studies of Alaska's remote Glacier Bay. 8:30 pm at the store, 4th and Addison, Berk. \$2. 843-2010.

★ **"Networks"** is an anthology of Bay Area women poets, and tonight at 8 pm, many of the contributors read at Cody's Books, 2454 Telegraph, Berk. \$1. 845-3097.

23 Thursday

"The Bite of the Rose" represents a new direction for the

Sunday the 26th at 2 pm at the Museum at Van Ness and McAllister Sts., SF. \$3. 863-8800.

Perspectives on Women is a series of four performance dialogues on the developments of particular social themes and artistic forms by women performance artists at Fort Mason this month. Tonight, It's Just a Stage, Lilith and Les Nickettes discuss and demonstrate women's use of humor in art at 8 pm. Marina Music Hall, Bldg. 314, Laguna and Marina Blvds., SF. \$2. 441-5705.

EAST BAY

"Celine and Julie Go Boating" is a film that has been called the seminal movie of the 70's, "the most important film since 'Citizen Kane,'" directed by Jacques Rivette and screened tonight at the Rialto 4 Cinemas, 841 Gilman St., Berk. 526-6669.

poser of pure flamenco, the gypsy music improvised and adapted as it is played. 8:30 pm at the Old First Church, 1751 Sacramento (at Van Ness), SF. \$3. 776-5552.

★ **"Forms, Words, Sounds, and Visions,"** is an exhibition of painting and sculpture by Luis and Susan Cervantes, the Precita Eyes Muralists and others at the Galerio Museo in the Mission Cultural Center, 2868 Mission (at 25th St.), SF. There will be many free performances throughout the course of the show and tonight's reception at 7:30 pm starts it off with poetry by Lorna Dee Cervantes and acoustic music by Steve Cervantes. Gallery hours are Tuesday through Friday, 12 noon to 9 pm, and Saturday, 12 noon to 6 pm, until September 22. 821-1155 or 285-2287.

The San Francisco County Flower Show features rare and exotic flowers and displays entered by more than 600 amateur floral exhibitors from all around the Bay Area

continued from page A13

about a Catholic boys boarding school that erupts in savagery in repertory Wed-Sun through Oct. 12 8 pm. Los Altos Conservatory Theatre, 97 Hillview Ave., Los Altos \$5.50, \$4.50 Wed and Thurs., \$5 students, seniors on Fri-Sun 941-5228

fril10

"Grand Illusion": Donald McClean presents a revue of music, magic and humor, featuring illusionist Marshall Magoon, with grand illusions constructed by John Gaughan, who built all the illusions for Doug Henning's TV specials and stage shows Tues-Fri at 8 and 10 pm and Sat at 8 and 10 pm and midnight. Hippodrome Theatre, 412 Broadway, SF \$6-\$8, \$2 off for children and seniors 982-2343

Summer Repertory Theatre has live shows in repertory this summer:

"South Pacific": the musical by Rodgers and Hammerstein Through Aug 22

"Dracula": adapted by Dennis Powers from Bram Stoker's novel, Through Aug 24

"The Importance of Being Earnest": Oscar Wilde's comedy Through Aug. 27

"Pippin": a musical comedy by Roger O. Hirson Through Aug. 28.

"The Miracle Worker": William Gibson's play about Helen Keller and her teacher Annie Sullivan Through Aug 29

Mon-Sun, at 8:15 pm, some matinees at 2 pm. Luther Burbank Aud., Santa Rosa Junior College, Highway 10. \$4, \$3 under 12 (707) 527-4342.

"The Passion of Dracula": John Simon hailed this version of the classic vampire tale as "vastly preferable" and author Bob Hall has traveled from New York to direct the San Francisco production. Tues-Fri at 8 pm, Sat. at 7 and 10:30 pm and Sun. at 3 and 7:30 pm in an open-ended engagement. On Broadway Theatre, 435 Broadway, SF \$8-\$12 398-0800.

"Asparagus Valley Cultural Society": writers/performers Penn Jillette, Wier Chisemer and Teller star in a musical comedy revue. The show plays Tues-Thurs., 8:30 pm, Sun., 3 pm (\$6.50-\$7.50); Fri., 8:30 pm and Sat., 7 and 10 pm, and Sun., 7:30 pm (\$7.50-\$8.50) An open-ended engagement. Phoenix Theatre, 430 Broadway, SF 397-3700

"Irving Berlin in Revue": pays tribute to the popular songwriter to celebrate his 90th birthday. Produced and directed by Barry Koron Thurs-Mon., 8:30 pm. An open-ended engagement. Chi Chi Theatre Club, 440 Broadway, SF \$7, \$8 Fri and Sat 392-6213

"Beach Blanket Babylon Goes to the Stars": Steve Silver presents the latest incarnation of the long-running musical "Beach Blanket Babylon Goes Bananas," with a Snow White-in-Tinseltown theme. Written and directed by Steve Silver. Wed-Thurs., 8 pm, Fri-Sat., 8 and 10:30 pm, plus Sun. at 3 pm (family matinee) and 7:30 pm, Club Fugazi, 678 Green, SF \$8-\$8.50 421-4222

"The Taming of the Shrew": Wild West Ltd. reinterprets the Shakespearean classic and sets it in the American frontier. Directed by James Dunn, Tues-Sat., 8 pm, and Sun., 2 and 7 pm. An open-ended engagement. Cannery Theatre, 2801 Leavenworth, SF, \$7-\$9, \$1 off under 18, 441-6800

"Dames at Sea": Miller, Hamson and Wise's fast-stepping musical. Opens Fri/17 and plays Fri. and Sat. through Oct. 13. 8:30 pm. Plus Thurs. from Sept. 13 to Oct. 4, at 8 pm. The Masquers Playhouse, 105 Park Place, Point Richmond 526-1038

★ **"Playwrights' Focus":** a series of new plays given rehearsed readings by the SF Actors Ensemble. A discussion follows. Series runs at 8 pm through Oct. 20, call for exact dates and titles: 861-9015. 2940 16th St., SF \$1. 621-2505

"The Fourposter": Walnut Creek Civic Theatre stages Jan de Hartog's serio-comic portrait of a marriage over a 35 year period. Thurs-Sat. at 8:30 pm and Sun. at 7:30 pm through Aug. 18. 1641 Locust, Walnut Creek \$5, \$4 students, seniors. 939-0355.

"Chapter Two": Neil Simon's latest comedy Tues-Sun through Aug 19 Tues. and Thurs. at 8 pm, Fri. and Sat. at 8:30 pm, Wed. and Sat. matinees at 2:30 pm, Sun. matinees at 3 pm. Curran Theatre, 445 Geary, SF. \$10-\$18 673-4400.

"Auto": Snake Theatre presents its new outdoor location work using masks and sculptures, music, movement and language to tell the story of a family trip interrupted by car trouble. Fri. and Sat. at 9 pm through Aug 18. Mohawk Gas Station, 3050 Bridgeway, Sausalito \$4 332-6848.

"Tropical Proxy": by Soon 3, the performance group led by author/designer/director Alan Finneran, is the second in the Eureka Theatre Summer Festival of experimental theatre. Finneran's work uses actors, film, sound and sculpture to create "performance landscapes"—highly stylized structures of pictorial events. Thurs-Sun. through Aug 19. 8 pm. Eureka Theatre, 2299 Market, SF. \$5, \$4 Thurs. and Sun. 863-7133.

"The Firebugs": Swiss playwright Max Frisch's humorous allegory of complacency in society. Directed by Bruce Gerhardt. Fri-Sun. through Aug. 19. Fri. and Sat., 8 pm, \$4, Sun., 3 pm, \$3 SF Actors Ensemble, 2940 16th St., SF. 861-9015.

"A Midsummer Night's Dream": William Shakespeare's fairy tale, "lightly seasoned" with commedia del arte, by the Marin Theatre Company. Fri. and Sat. at 8 pm and Sun. at 3 pm through Aug. 19. Showcase Theatre in the Exhibit Hall, Marin Center, San Rafael, \$4.50, ½ off for students, over 60, under 12. 472-3500.

"Moon Opera": an experimental piece based on the Carl Orff opera "Der Mond." Conceived, directed and performed by Julie Hebert, resident director at the Eureka Theatre, Barry Lane, and Susan Tairstein. Previews at Fort Mason Fri/17 and Sat/18 at 8:30 pm for \$2.50. Bldg 310, Laguna and Marina Blvds., SF 626-6945. Then opens at the Eureka Theatre as part of the Midnight Festival. Fri and Sat at midnight through Sept 1 2299 Market St., SF \$3 863-7133

PERFORMANCE ART/ DANCE THEATER

"Verbal Eyes": a series of performance art/poetry readings presented every Thursday

night through Sept. 13. This week: Doug Hall and Lyn Hejnin with John Woodall. 8 pm. Crossroads Community, 1499 Potrero Ave., SF \$2 826-4290.

★ **"A Mini Collection of Kipper Objects":** a video documentation of the Kipper Kids' performance at the Whiskey in Hollywood, accompanied by supporting text, drawings and photographs from their current European tour Tues-Sat., noon-5 pm, through Aug. 18 La Mamelie, Inc. 70-12th St., SF Free 431-7524

SHORTS

"Merton of the Movies": a farce by George S. Kaufmann and Marc Connelly which, in 1922, spearheaded the satirical attacks Broadway was to make on its new and menacing rival in Southern California. Plays Wed-Sat. through Aug. 18 at 8 pm. Old Chestnut Drama Guild, Zellerbach Aud. U.C. Berk \$5, \$3.50 students 642-9988.

"Damn Yankees": by the San Jose Civic Light Opera Thurs/16-Sun/19 and Thurs/23-Mon/26 8 pm plus 2 pm matinees on Sat. and Sun. Center for the Performing Arts, 255 Almaden Blvd., San Jose \$7-\$12. (408) 286-6841

"Eliminations": Winston Tong's elusive performance piece with Bruce Gedulig. Now at midnight at the Eureka Theatre, Fri. and Sat. through Aug 18 2299 Market, SF \$3 863-7133

"Solitude": an original one-act tragedy of Vietnam and the C.I.A. by Karen Iris Bogen. Fri/24 at 8 pm at the Berkeley Unitarian Fellowship, Cedar and Bonita Sts., Berk \$2. 548-9131

"Spontaneous Human Combustion": three one-acts by members of Duck's Breath Mystery Theatre, described by director Bill Allard as a "more subtle, individual approach" to theater than the usual screwball comedy of the Ducks. Fri/17, Sat/18, and Wed/22-Fri/24 8 pm Julian Theatre, 953 DeHaro, SF \$4 647-8098.

★ **"Saturday Night":** a play by Jerome Kass about the fantasy lives of two single women who create an imaginary world for themselves, full of adventure and romance, as they meet together every Saturday night. Wed/22 and Wed/29 at 8 pm. Berkeley Stage Company, 1111 Addison St. (off San Pablo), Berk 994 548-4728

★ **"Squash":** the SF Mime Troupe's latest musical comedy. Sat/18 and Sun/19 at the Panhandle, between Baker and Masonic Sts. 2 pm Free. 285-1717.

"De Compras": Guatemaltecan Manuel Arce's political comedy done in Spanish by Teatro Gusto, a community based Latino group from JSF. Fri. and Sat. from Aug. 24 to Sept. 1. 8 pm. The Capp Street Center, 362 Capp St., SF \$2. 543-6345.

Perspectives on Women in Theatre presents "Women's Use of Humor in Art," with feminist troupes It's just a Stage, Les Nickettes

RADIO

FRIDAY/17

Star Trek: Robert Wise, film director gives an advance look at his upcoming movie, "Star Trek" and talks about his other works which include "West Side Story," "The Sound of Music" and "The Andromeda Strain," 8 am, KYUU 99.7 FM

Yoga Experts: Diane Neuman and John Alston talk about stress control, 10 am, KOED 88.5 FM

Giants: vs. St. Louis Cardinals in St. Louis, 5:15 pm, KNBR 680 AM

Oakland A's: vs Cleveland, 1:10 pm, KXRX 1500 AM

Modern American Political Song: features The Freedom Singers, with Bernice Reagon, Bob Dylan, Nina Simone and Len Chandler, 8:30 pm, KPFA 94 FM.

Rowan and Martin: 10 pm, KSFO 560 AM.

SATURDAY/18

Rashod Sield: a shiek of the Mezzet Derivishes (a Sufi order from Boulder, Colorado) discusses his novel "The Invisible Way," a new age love story that deals with love, relationships and death, 7 am, KYUU 99.7 FM

Nuclear Waste: Terry Lash, a member of the Natural Resources Defense Council, discusses the issue of nuclear energy, especially the subject of nuclear waste, 7:30 am, KYUU 99.7 FM.

Festival Cazadero: the sounds and spirit of Cazadero, Berkeley's Music Camp located in a stand of virgin redwoods near Guerneville, on the Russian River, features concerts, lectures and a folk tale session to be broadcast all day, 9 am, KPFA 94 FM.

Shakespeare Revisited: readings and discussion by noted Shakespearean scholars, directors and actors, 9:30 am, KALW 91.7 FM

Environment: Dr. David Weinberg has one answer to the gas crunch. Weeds. Large amounts of desert milkweed can be used to create petroleum products, 10:20 am, KCBS 740 AM

Oakland A's: vs. St. Louis Cardinals in St. Louis, 4:45 pm, KNBR 680 AM

SF 49ers: vs Denver Broncos, 7:20 pm, KSFO 560 AM

Marilyn Ferguson on Brain/Mind: the editor of "Brain/Mind Bulletin" talks about the latest research on the brain, an exploration of new possibilities and the potential emergence of an evolutionary leap in mind power, 8-10 pm, KOED 88.5 FM.

Newport Jazz at Saratoga: simulcast on Channel 9, 10 pm, KOED 88.5 FM

Mystery Theatre: features "The Adventures of the Red Headed League," by Arthur Conan Doyle, 10 pm, KSFO 560 AM

Waterfront Writers: Bob Carson, founder and organizer of the Waterfront Writers, is featured, 11 pm, KUSF 90.3 FM

and Lilith performing scenes and analyzing women's use of humor and political satire. Thurs/23 at 8 pm at the Marina Music Hall, Bldg. 312, Fort Mason, Laguna and Marina Blvds., SF. \$2, 441-5705

CIRCUS COMEDY/ CABARET

"Breakfast in Marin": Brenda Warren and Barbara Fredkin wrote this musical comedy about a young woman from Ohio and her adventures in Marin County. Mon and Tues. through Aug. 28 8 pm. Chez Jacques, 1390 California, SF \$3 50 775-7574.

"Judy's Songs: A Celebration": a revue of Judy Garland songs and dance previewing Fri. and Sat. through Sept 15, before moving to the big city in the fall 8 pm. Santa Clara Arena Theatre, 3091 El Camino Real, Santa Clara \$5. 998-4126.

"Double Feature": a theater group appearing every Sat. at midnight, performing in tandem with the "Rocky Horror Picture Show." Strand Theatre, 127 Market St., SF 552-5991

"Quirks": a revue in the classic tradition, which takes a satirical look at the Seventies. Friday at 8:30 pm and Saturday at 7:30 and 10 pm. Open Theater, 441 Clement St. (at 6th Ave.), SF \$5 386-3086.

★ **Spaghetti Jam:** performs improvisational comedy skits, Fri-Sat., 9 pm, with a free "Midnight Show" at 11:30 pm. Jam members conduct a workshop on improvisational basics, Mon., 8:30 pm, Old Spaghetti Factory, 478 Green, SF \$2 421-0221

"An Evening at Widow Begbick's": Barry Koron's popular musical cabaret, based on characters from the work of Bertolt Brecht and Kurt Weill, returns to Chez Jacques, with Carolyn Zarembo recreating her role as Widow Begbick in the Berlin of the Twenties and Thirties. Production plays Fri/20 at 8 pm and Sat/21 at 7:30 pm. Chez Jacques, 1390 California, SF. \$4 50-\$5.50, discounts for students and seniors 775-7574

Midnight Comedy Series: Friday nights at midnight at the Chi Chi Theater Club. Fri/17. Dana Carvey, 1977 Comedy Competition Winner, with Johnathan Szeles. 440 Broadway, SF \$3, 1 drink minimum. 392-6213

The Ringling Bros. and Barnum and Bailey Circus: the 109th Edition of the Greatest Show on Earth. Opens Thurs/21 at the Oakland Coliseum Arena with daily shows through Aug. 28. \$4-\$7, \$1 off under 12 at selected shows. Nimitz Fwy. and Heegenberger Rd. Oakl 635-7800.

Papaya Juice presents comedic improvisation every Wed-Fri. at the Holy City Zoo, 408 Clement, SF 752-2846

★ Indicates general admission of \$1 or less

—Jennifer Poole

SUNDAY/19

Life Before Life: with Helen Wambach, the psychologist and author of "Reliving Past Lives," talks about her exciting research into the nature of reincarnation through hypnotic regression, 7-8 am and Mon. 3-4 am, KSAN 95 FM

Oakland Raiders: vs. New England Patriots, 9:30 am, KGO 810 AM

Folk Festival USA: "The North Carolina Folklife Festival," features traditional folk and old time music featuring a workshop on women in folk music and old time fiddling session, 11 am, KALW 91.7 FM

Giants: vs. St. Louis Cardinals in St. Louis, 11 am, KNBR 680 AM

Oakland A's: vs Cleveland, 1:10 pm, KXRX 1500 AM

Early Music: Leonin and Perotin-sacred and secular music in medieval Paris, 7 pm, KALW 91.7 FM

Far From the Madding Crowd: in the second episode, as a joke, Bathsheba sends a valentine to another of her suitors, Farmer Boldwood, arousing his hopes. At the same time she focuses her attentions on the dashing Sergeant Troy, 8 pm and Thurs/23 at 11 pm, KCSM 91.1 FM

Sunday Night Opera: features Mozart's "Idomeneo," performed by soloists Edith Mathis, Julia Varady, Wieslaw Ochman, Peter Schreier, Hermann Winkler and Eberhard Buechner with the Leipzig Radio Chorus and the Dresden State Orchestra, conducted by Karl Boehm, 8 pm, KKHJ 95.7 FM and 1550 AM.

Independent Publishing: from the Pacific Coast moving East keeps the pressure on the big industry conglomerate publishers who control what America reads. Some of the best describe the struggle, 9 pm-midnight, KJAZ 93 FM

Three Jewels in the Lotus II: Part II features Barbara Marx Hubbard, 9-11 pm. KALW 91.7 FM.

Mystery Theatre: features "Markheim" by Robert Louis Stevenson, 10 pm, KSFO 560 AM

Biography of Marx Brothers: in "Minnie's Boys," with Shelley Winters as Minnie Marx, 11 pm, KALW 91.7 FM.

Great American Broadcast: features Frontier Gentleman "Jesse James", 11:30 pm, KSFO 560 AM.

MONDAY/20

Great Women Series: "Sojourner Truth: Walking For Freedom"—prior to the Civil War, Sojourner Truth traveled around the country on foot telling how she was abused as a slave, how she deceived and exploited and finally gained her liberty. Through her travels she gained massive support for the anti slavery issue and she became an inspiration to all who saw her, noon, KPFA 94 FM.

Earplay: "The Sign of the Scarab," a comic mystery with Detective Smith and Sargeant Jones tracking down a murderer, 1 pm, KALW 91.7 FM

Giants: vs Pittsburgh Pirates in Pittsburgh, 4:15 pm, KNBR 680 AM

Oakland A's: vs Detroit, 7:10 pm, KXRX 1500 AM.

Live from Keystone Palo Alto: features the Robert Cray Band and Double Trouble, 9:30-11:30 pm, KFAT 94.5 FM

Jazz Alive: features The Ernie Carson All Stars, The Hot Frogs Jumping Band, The Dixie-

land Saints and The Dick Cary All Stars, 10 pm, KOED 88.5 FM

TUESDAY/21

Acupuncturist Andy Wong: is interviewed in this live call-in show, 10 am. KOED 88.5 FM

Giants: vs Pittsburgh Pirates in Pittsburgh, 4:15 pm, KNBR 680 AM

Oakland A's: vs Detroit, 7:10 pm. KXRX 1500 AM

Classical Guitar: features folkloric from South America, 8:30 pm, KUSF 90.3 FM

Drama of the Militant Thirties: "The Amateur Political Theater of 1930-35," features the origins of The New Theater movement in the German and Yiddish communities and in the social movements of the '20s and early '30s the influence of European theatrical experimentation and the eventual mid-decade maturation of the movement. A "talking tour" of the origins of New Theater in America, 9 pm, KPFA 94 FM

WEDNESDAY/22

Supervisor Harry Britt: talks about the Gay Community in San Francisco in a live call-in show, 9 am, KOED 88.5 FM.

Women Composers Retrospective: features Elinor Armer's "Golden Ring," a song cycle sketching California history from Gold Rush days to the present, plus two works by

DANCE

Danny Grossman Dance Company of Toronto performs three nights of modern dance at the Margaret Jenkins Dance Studio. Sun/19, Mon/20 and Tues/21 8 pm 1590 15th St. (at Mission), SF \$4 553-0356

Dance as Religious Experience presented by the Ishtar School of Creative Arts, an evening of spiritual dance performance and group-led movement exercise directed towards self-transformation. Fri/17 at 7 pm. Barbour Rm., Unitarian Fellowship Hall, Cedar and Bonita Sts., Berk \$2.50 524-1192

C.K. Ladzkepo and the African Music and Dance Ensemble at the Cazadero Music Camp on the Russian River. 8 pm \$3. For further information: 549-2396

Ballet Theatre West performs as part of Indian Valley Colleges' "Dance on the Green" series, with an informal evening show including live works by resident choreographers. Sat. and Sun. from Aug. 18 to 26. 6:30 pm 1800 Ignacio Blvd., Novato \$3.50, \$3 students. 457-0996 or 456-6396

San Francisco Dance Theater: program includes. Leeds' "Carry On," Scofield's "Those Who Embrace," Thaler's "Rag Bag," Leeds' "A Room of Her Own," and Johnson's "A Gypsy Fire," Fri/24 and Sat/25 at 8:30 pm. SFDT Studio Theatre, 1412 Van Ness, SF \$5, \$3 senior. 673-8101

"Such Sweet Thunder": a 12-part suite inspired by Shakespearean plots and characters, composed by Duke Ellington and Billy Strayhorn, choreographed by Jane Brown and danced by the Lesser Oakland Dance Theatre, Sat., 8:30 pm, and Sun., 7:30 pm, through Aug. 26. 4226 Park Blvd., Oakl. \$3.50, \$2.50 seniors, under 12, unemployed 530-6611.

Mangrove, the men's performance collective known for its work with contact improvisation, performs every Fri-Sun through Aug. 8:30 pm. Southern Exposure Gallery, 401 Alabama (at 17th), SF. \$3. Call for exact programs: 552-4190.

—Jennifer Poole

KIDSTUFF

Furry Fun: with Judy Strup and Terry Ryder, a handpuppet show followed by a puppet-making workshop, Sat/18, 11 am, Fort Mason Center, Bldg 312, Laguna at Marina, \$1.50 or PAS voucher, 824-0721.

Children's Fair: presented by the Castro Street Fair, with supervised childcare for children under age 6 years, games, entertainment and booths, Sun/19, noon-6 pm, Collingwood Park, Eureka at 18th St., for information, call 658-1147

★ **Magic Show:** by Ken Scott, the Magical Ringmaster of the Ringling Bros. and Barnum & Bailey Circus, Mon/20, 3 pm, Portola Library, 2434 San Bruno, SF, free, 468-2232.

★ **"Bug the Zoo Day":** visitors bringing a bug will be admitted free to the Children's Zoo, where Insect Zoo staff and volunteers will identify the 'bug.' Mon/20, 11 am-5 pm, SF Zoo, Sloat Blvd. at the Great Highway, SF, free, 661-2023.

The Circus Comes to Town: Ringling Bros. and Barnum & Bailey Circus, opens Tues/21, Oakland Coliseum, Oakl., tickets \$4-\$7, on sale at ticket outlets

★ **King Tut Workshop:** conducted by the Trip-Out Truck, Wed/22, 2-4 pm. Children's

Janet Danielson, "Ouia Amore Langued" and her electronic piece, "Ophelia," 9 am, KPFA 94 FM

Giants: vs Pittsburgh Pirates in Pittsburgh, 10 am, KNBR 680 AM

Oakland A's: vs Detroit, 1:10 pm, KXRX 1500 AM

Adventures in Good Music: takes a look at the links between music, painting and poetry during the Impressionist period 7 pm, KOED 88.5 FM

Rose Maddox: with California Zephyr 9 pm, KFAT 94.5 FM

Drama of the Militant Thirties: "The Shift to Realism, A Broader Reach and the Labor Theater. 1935-42," 9 pm, KPFA 94 FM

THURSDAY/23

Solar Energy: Blair Abee of the Owner-Builders Center talks about practical solar energy live, call-in. 9 am. KOED 88.5 FM

Oakland A's: vs Cleveland, 4:15 pm, KXRX 1500 AM

Radio Smithsonian: "Einstein's Universe," a look at the profound influence of Einstein's work on the world of science, 4:30 pm, KALW 91.7 FM.

Drama of the Militant Thirties: "The New Theater and the Professional Stage," 9 pm, KPFA 94 FM

—Fiona Mackenzie

Room, Main Library, Civic Center, SF, free, 558-3510

★ **Painting and Drawing:** with the de Young Museum's Trip-Out Truck, for children ages 6-12 years, Thurs/23, 1:30-3:30 pm, Excelsior Library, 4400 Mission, SF, free, 586-4075

★ **Traditional Folk Music:** bring your own favorite song, with Susan Smith and Peter Munks, Thurs/23, 7:30-9 pm, Storyspace, Fort Mason Center, Bldg 312, Laguna at Marina, SF, free, 558-3770.

★ **Indicates general admission of \$1 or less.**

—Harriet Salley

MIND & MATTER

Chanting, Drumming, Dreaming: Spend the night in a dream circle with other women. Fri/17, 9:30 pm to morning, Circus a la Mode, 2525 Eighth St., Berk., \$1.50, 841-6550, ext. 394.

The Dire Need for Love: how to maintain a comfortable holding pattern while waiting for it, a lecture by Dr. Virginia Anne Church, followed by dancing, Fri/17, 8 pm, Treasure, 1738 Ninth Ave., SF, \$4, 665-9990.

City Chess Tournament: Finals, Fri/17, 1:30 pm, Harvey Milk Recreational Arts Bldg., 50 Scott, SF, free, 558-4268

★ **Samoan Flag Day:** 79th Anniversary celebration, Fri/17, 8 am-5 pm, Crocker Amazon Playground, Geneva at Moscow, SF, free, 558-4268.

CLASSICAL CONCERTS

Word music and the amazing multiplying Mozart festivals

BY JULIA CHEEVER

RITUALS OF POETRY, MUSIC AND DANCE. By Manuel Nieto and colleagues. Old First Center for the Arts, SF, July 27.

Sound poetry, to contemporary composers, is music made from the sounds of spoken words. Manuel Nieto, a Spanish-born poet who lives in Berkeley, and three colleagues combine a liberal sprinkling of that concept with traditions of rhapsodic poetry recitation, dance and music in a unique and striking art form.

In a performance entitled "Rituals of Poetry, Music and Dance," the group centered most of its pieces around particular poems. The texts were in English, Spanish and French, some by Nieto and others by poets such as Rimbaud and Hart Crane. Nieto was the reciter of most of them, using techniques such as repetition, varied modulation and whispers and movements in a style that hovered between music, dance and drama. Bernice Robertson played a variety of Eastern and Western instruments and recited some poems, Nancy Henderson and Keith Patterson contributed taut, often quite literal dance interpretations of the texts and Peter Bingham, a guest artist, played Spanish classical guitar. The result was a series of absorbing and many-layered performances.

The most intriguing piece was Nieto's recitation of "Canario, Jilguero, Zúamaya" ("Canary, Linnet, Tawny Owl"), a poem he wrote about hearing the three kinds of birds sing during a walk in a forest. The poem consisted of repetitions of the three birds' names, sometimes fast, sometimes slow, in a way that suggested the varying frequency of their calls during the poet's promenade. The musical use of the birds' names and Nieto's graceful movements—such as a hand cupped behind one ear as he leaned to one side—managed to convey the sensation of both the forest itself and the poet's experience as he walked through it.

MIDSUMMER MOZART FESTIVAL '79. At Herbst Theater, San Francisco; Zellerbach Hall, Berkeley; and Memorial Auditorium, Stanford, July 11-28.

The Bay Area's Midsummer Mozart Festival has much to be proud of at its five-year mark. The organization has pushed through financial difficulties, built up a substantial audience and established itself as a respected local institution in its first half decade.

A particularly noticeable element of this year's series was the polish and assurance added to the orchestra's customary vitality in its playing under music director George Cleve. The players' growing assurance showed itself in not only the lighter pieces but also the more challenging late symphonies

and other works in this year's concerts, such as the mystic Symphony No. 38 ("Prague") and the Piano Concerto No. 25, which was graced with an excellent solo performance by Robert Levin.

Festival members can also take heart in the fact that for the first time the second and third programs of the series were sold out in all three festival locations. It is to be hoped that enough demand for Mozart exists in the Bay Area to sustain both the Midsummer and another Mozart festival that the San Francisco Symphony will initiate this fall.

The symphony's new venture, entitled the Mostly Mozart Festival and modeled after a New York City event of the same name, is a six-week series of orchestra and chamber concerts to be held in five different Bay Area locations between Sept. 26 and Nov. 3. Symphony staff members say they do not yet know whether or at what time of year the festival will be repeated in the future, but they hope it will be an annual fall event.

The introduction of Mostly Mozart is just one of a number of far-reaching changes that will occur in Bay Area classical music as a result of completion of the new Performing Arts Center complex in San Francisco. When the symphony moves to its new hall in the complex, freeing more performance time for the San Francisco Opera and Ballet in the War Memorial Opera House, all three institutions will expand their seasons.

The opera's plans, for example, include the inauguration in 1981 of an early summer international-level opera festival intended to appeal both to tourists and to Bay Area residents who find they can't get tickets for the sold-out fall seasons. Overlapping in the expanded symphony, opera and ballet schedules will require for the first time that each of the three companies have its own orchestra. That in turn adds to the impetus for each company to explore more ways of expanding its season.

CLASSICAL MEETS CONTEMPORARY AT THE CABRILLO MUSIC FESTIVAL

The Cabrillo Music Festival, nestled on the Cabrillo College campus in Aptos and nearby churches and parks in the Santa Cruz area, is an outstanding event among local summer music festivals. It offers a heady mix of classical and contemporary music, an impressive group of composers-in-residence and a number of important revivals and premieres each year.

This year's festival from Aug. 23 to Sept. 2 features 82-year-old Virgil Thomson at the head of a list of seven resident American composers. Eleven of his works will be presented, including a 12-tone piece entitled "The Seine at Night" and a suite of folk ballads, spirituals and original music Thomson put together for "The River," a 1938

documentary film about the impact of industrialization on the Mississippi River Valley. The Sept. 1 performance of the suite will be preceded by a free showing of the film.

Garrett List and his A-1 Art Band, who combine new music and jazz styles, and avant-garde composer Eric Stokes will both present world premieres of their works. Lou Harrison of Aptos, who has worked primarily with gamelan music in recent years, will be represented by a string trio from the late Forties and two gamelan concerts.

Other West Coast and world premieres by Stokes and three other visiting composers will be heard in an evening of new music Aug. 25. The folk-based music of Australian-born Percy Grainger will have what may be its first major American revival in an afternoon concert Aug. 31. As in previous years, free open rehearsals, an outdoor concert in Santa Cruz Aug. 25 and a composer's roundtable discussion Aug. 23 add to the festival's spirit of concentration and celebration.

CABRILLO MUSIC FESTIVAL SCHEDULE

Events marked with * are free, admission to other concerts is \$2 to \$7. An asterisk * indicates West Coast

premiere, two asterisks** indicates world premiere. For information, call (408) 688-6466 or (408) 425-6337.

THURS/23

* **Composers' Round Table.** Cabrillo College Theatre, Aptos. Virgil Thomson, Lou Harrison, Eric Stokes, Garrett List, Laurie Spiegel, David Cope and Laurie Anderson in a discussion moderated by Charles Amirghanian. 8 pm.

FRI/24

Orchestra Concert. Cabrillo College Theatre, Joseph Hawthorne, conductor; Oscar Shumsky, violin. Thomson, "Symphony on a Hymn Tune"; Prokofiev, Violin Concerto No. 2; Beethoven, Symphony No. 8. 8 pm.

SAT/25

* **Free Outdoor Concert.** Abbott Square on Cooper Street, Santa Cruz. Gamelan coordinated by Lou Harrison. 1 pm.

* **Free Outdoor Concert.** Duck Island, San Lorenzo Park, Santa Cruz. Kenneth Harrison, conductor. Works by Thomson, Stokes, List**, London and Kvistad. 2:30 pm.

An Evening of New Music. Cabrillo College Theatre, Charles Amirghanian, coordinator. Works by Anderson*, Cope**, Spiegel** and Stokes*. 8 pm.



Cabrillo Music Festival music director Dennis Russell Davies.

VIDEO VAUDEVILLE: THE GOOD, THE BAD AND THE BIZARRE

Take a dash of avant-garde video, add a regular east of several crazed comedians doing ribald songs and off-color humor. Put all this before the rowdiest audience ever assembled under one roof and what have you got?

No, not a new strain of venereal disease. It's a weekly event at the Mabuhay Gardens and it's called *Video Vaudeville*. Every Friday night beginning at 9:30 pm, a stalwart band of seasoned performers

proves just how far it will go to get stage exposure.

The last installment of *Video Vaudeville* opened with a video work titled "The Machine," which featured bizarre animation and similarly stylized live footage. This was stopped midway through for a routine by Gloria Balsam (former singer in the Dick Bright show). Wearing a glittery black dress, rhinestone princess crown and lei around her neck, she faked a ventriloquism bit and then sang a warbly ode to the Fab Mab.

Other highlights included a skit by the High Wire Radio Choir, a trio that specializes in clever wordplay delivered in high-speed raps. The crowd favorite, though, was the old blues singer's rendition of "Pussy Whipped Blues."

SUN/26

* **San Juan Fiesta Day Free Concerts.** Restaurant Jardines de San Juan, 115 Third St., San Juan Bautista. Garrett List and A-1 Art Band. 1:15 and 2:45 pm. Antiquarian Funks (early music), in the garden behind the Adobe. 1:45 and 3:45 pm.

San Juan Chamber Music Concert. Old Mission, San Juan Bautista. Janacek, String Quartet No. 2; Harrison, String Trio; Mendelssohn, String Quartet Op. 12. 3:30 pm.

San Juan Evening Concert. Old Mission. Oscar Shumsky and Galen Marshall, conductors; Oscar Shumsky, violin; Masterworks Chorale of the College of San Mateo. Schubert, Rondo in A Major, Williams, "Flos Campi"; Bach, "Magnificat" in D. 7 pm.

WED/29

Catalyst Concert. The Catalyst, 1011 Pacific Ave., Santa Cruz. Garrett List and the A-1 Band. 9 pm.

THURS/30

Interlude Concert. (season ticket holders only). Coconut Grove, Santa Cruz. Works by Thomson, Williams, P.D.Q. Bach and Stokes. 7:30 pm.

FRI/31

Music of Percy Grainger. Cabrillo College Theatre, Kasper de Roo, conductor, Emily Wong and Dennis Russell Davies, piano; Charles Amirghanian, coordinator. Slide lecture and concert. 2:30 pm.

Orchestra Concert. Cabrillo College Theatre. Kasper de Roo and Dennis Russell Davies, conductors; Ronald Tecco, violin; Dennis Russell Davies, piano. Williams, "Fantasia on a Theme by Tallis"; Mendelssohn, Violin and Piano Concerto in D Minor; Thomson, "The Seine at Night" and "Sea Piece with Birds"; Stokes, Symphony(s)**.

SAT/1

Song Recital with Piano. St. Joseph's Church, 435 Monterey Ave., Capitola. Charles Holland, tenor; Dennis Russell Davies, piano. 1 pm.

Americana. Cabrillo College Theatre. * **Showing of *The River*,** documentary film by Pare Lorentz with music by Virgil Thomson, 7 pm. Concert with Kasper de Roo and Dennis Russell Davies, conductors. Thomson, "The River: Suite"; Stokes, "The Continental Harp and Band Report." 8 pm.

SUN/2

New American Works for Gamelan. UCSC Performing Arts Theatre, Santa Cruz. Lou Harrison, coordinator. The Berkeley Gamelan; Other Music; Gamelan Si Betty; San Francisco Percussion Ensemble; Gamelan Pasir Batang. 2:30 pm.

Orchestra Concert. Cabrillo College Theatre. Dennis Russell Davies, conductor; Charles Holland, tenor; A-1 Art Band; Masterworks Chorale. Janacek, "Amaris"; List, "The Escape Story"; Williams, Symphony No. 8. 8 pm.

* Rehearsals will be open to the public at no charge beginning Aug. 22, 10 am to 12:30 pm and 2:30 pm to 5 pm (except on days of afternoon concerts). At Cabrillo College Theatre the first week of the festival and Aptos High School Cafeteria the second week.

—Julia Cheever

Another regular, T.H., came onstage as Father Harry, the hip priest, and did a strip tease, complete with black stockings and garters. Then he mounted a vibrating toy motorcycle for a tune about a love affair with his Harley.

Stand-up comedians Mike Moto and Bink and emcee Helga (a KSJO radio deejay) all contributed to the general outrageousness, while struggling to keep the very vocal hecklers at bay ("Shut up, you jerk," seemed to be the most effective method). And now for something completely different...

VIDEO VAUDEVILLE, every Fri., 9:30 pm, Mabuhay Gardens, 443 Broadway, SF, 956-3315, tickets \$2 (available in advance from BASS).

—Michael Branton

continued from page A16

and spiritual teacher in the Sufi tradition talks about his new book, *The Invisible Way*, Sat/18 2-4 pm, Shambhala Booksellers, 2482 Telegraph, Berk., free, 931-5111

Theory and Practice of Traditional Chinese Medicine a lecture-workshop on Acupuncture, with Miriam Lee, C.A. Sat/18, 9:30 am-4 pm, Chinese United Methodist Church, 1001 Stockton, SF, \$50, 347-3477

Making Magic: an afternoon of improvisational sound and movement, guided meditation, ritual and tarot, led by Meryl McNew and Suzanne Judith, Sun/19, 1-4 pm, Circus a la Mode, 2547 8th St., Berk., sliding scale, for women only, 655-6064

The Elizabethan Adventure: readings from literature of the age of Drake by professors Velma and Hugh Richmond, Sun/19, 3 pm, James Moore Theatre, Oakland Museum, 1000 Oak, \$15, 273-3401

Throw Your Glasses Away Workshop: the Omission Program teaches how to focus correctly, Sun/19 noon-5 pm, Fort Mason Center, Bldg. 314, Laguna at Marina, SF, \$15 and \$5 for materials, 648-1538

A Baker's Dozen: a two person 13-mile relay from Fort Baker, across Golden Gate Bridge to Baker Beach and back, a benefit for USO, Sun/19, registration 7:30-8:30 am, starts at Fort Baker, Sausalito, 982-4163

Dashiell Hammett Tour: a two hour walking tour of sites from his books and all places Hammett is known to have lived in SF, Sun/19, 11 am and 8 pm, meet on steps of Main Library, Civic Center, SF, \$1

Hook and Ladder 10 Kilometer: SF Fire Fighters Local 798 sponsors a benefit race for the Muscular Dystrophy Association, Sun/19, 9 am, Kennedy Drive and Rainbow Falls, Golden Gate Park, SF, \$6, to register, call 621-7103

Sunday Run: encouragement and support for lesbians, gay men and all who are interested in running, Dolores Park (2.2 miles), Sun/19, 10 am, meet at 20th St. at Church, SF, free, 641-0250

"Nuclear Ethics": a lecture by John W. Golman, M.D., Ph.D., Sun/19, 11 am, The Fellowship of Humanity, 411 28th St. Oakl., free, 237-7838

Orthopedics and Running: a lecture by Dr. John Brevis, followed by a training session, Sun/19, 8 am, SF Marathon Clinic, "little" Marina Green, SF, free

Past Life Recall Research Workshop: conducted by Adela Pickering using the Helen Wambach method, Sat/19, 10 am-6 pm, Sacramento Inn, Highway 80 at Arden Way, Sacramento, \$35, reservations necessary, 798-4772

Golden Gate Park: historical slide talk by Raymond Clary, author of *The Making of*

Golden Gate Park, Tues/21, 7 pm, Sunset Library, 1305 18th Ave., SF, free, 566-4552

Women's Creativity: Excitement and Expression: Sue Roberts conducts discussion and dance movement, Tues/21 7-9:30 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, for cost, call 533-4367

Heart to Heart: an open discussion, Tues/21, 11:30 am, Unitarian Center, Franklin at Geary, SF, free, 433-2273

Letting Go: reprogramming negative responses to situations which evoke anxiety, fear, jealousy and depression, a lecture by Carl Levinson, Jungian Therapist, Tues/21, 8 pm, SF Jewish Community Center, 3200 California, SF, \$3, 346-6040

Two Lost Tribes: a Book Scene Lecture by author Sheldon Greene, Tues/21, 8 pm, SF Jewish Community Center, 3200 California, SF, \$3, 346-6040

Introduction to Rebirthing: a film, "Birth Without Violence," a talk and discussion, with Dorothy Duncan, Tues/21, 7-9:30 pm, Holistic Life University, 1623 10th Ave., SF, \$5, 665-5859

"How to Read Hieroglyphics": a lecture on the ancient Egyptian language of King Tut, by Hatem Mohammed Mustafa El Sayed, Tues/21, 8 pm, SF Jewish Community Center, 3200 California, SF, \$3, 346-6040

Support and Information for Newcomers to SF a talk by Steven Sondheim, Tues/21, 8 pm, The Network Coffeehouse, 1036 Bush, SF, donation requested, 989-6097

Drawing and Watercolor Classes: a 4-part session taught by Helen Stanley, begins Tues/21, 9 am-noon, Falkirk Cultural Center, 1408 Mission, San Rafael, \$30, 456-1112, ext. 266

Art in SF Museums: a slide talk by Elfriede Preger, Wed/22, 7 pm, Parkside Library, 1200 Taraval, SF, free, 566-4647

Treasures of Tutankhamun: a slide talk by Patricia Goyan, Wed/22, 7:30 pm, Driega Library, 3223 Driega, SF, free, 681-1848

5,000 Years of Korean Art: a slide talk by Jean Chaitin, Wed/22, 7:30 pm, West Portal Library, 190 Lenox Way, SF, free, 566-4584

Poetry at Cody's: readings by many of the contributors to *Networks*, an anthology of Bay Area Women poets, Wed/22, 8 pm, Cody's Books, 2454 Telegraph, Berk., \$1, 845-3097

Support Group for Disabled Women Wed/22, 7:30 pm, SF Women's Building, 3543 18th St., SF, wheelchair accessible, 552-3432

Integrated Pest Management: a lecture by Helga Olkowski, Wed/22, 7:30 pm, Integral Urban House, 1516 Fifth St., Berk., \$2, 525-1150

"Arctic to the Equator": a slide presentation by Nigel Gifford and Vern Clevenger, Wed/22, 8:30 pm, Sierra Design, 4th St. at Addison, Berk., and Thurs/23, 8:30 pm, Sierra Design, 217 Alma, Palo Alto, \$2, 843-2010, 325-3231

"Your Eating Habits": an holistic approach to nutrition, a lecture by Rick Kozlenko, M.P.H., Wed/22, noon, 664-S, U.C. Med Center, Parnassus at 3rd Ave., SF, free, 666-4394

"Behavior Modification: A Therapy That Works" a slide lecture by Dr. Wiley C. Small, Wed/22, 2 pm, South Science Bldg. room 204, Cal State, Hayward, free, 881-3724

"On Creativity: How Being Creative Changes and Deepens Our Lives" a lecture by Professor Scott Hope, Thurs/23, 8 pm, The Network Coffeehouse, 1036 Bush, SF, donation requested, 989-6097

* indicates general admission of \$1 or less.
—Harriet Salley

OFFBEAT MOVIES

ASHKENAZ, LADY CHATTERLEY'S LOVER (Marc Allegret, 1955, French with English subtitles), with Danielle Darrieux, **SEX LIFE OF A POLYP** (1928), with Robert Benchley, plus **LOVE AND WAR** (1937), from Busby Berkeley's **GOLDDIGGERS OF 1937**, 9 pm, Sat/18, 1317 San Pablo near Gilman, Berk., \$2 adults, \$1 children, 525-5054

HOLISTIC LIFE UNIVERSITY: BIRTH WITHOUT VIOLENCE (Frederick LeBoyer), 7:30 pm, Tues/21, followed by a talk by Dorothy Duncan, Holistic Health Counselor, 1623 10th Ave., SF, \$5, 666-4900

INTERSECTION: see schedule for Ashkenaz, 8 pm, Sun/19, 756 Union, SF, \$2 adults, \$1 children, 397-6061

LA PENA: CHUQUIAGO (Antonio Eguino, 1978, Bolivia), a narrative about La Paz, its various races, 8:30 pm, Mon/20, **INSIDE WOMEN INSIDE** (1978), a film about women behind bars, plus **WE DEMAND FREEDOM**, about prisoners' growing awareness of their potential political power, 8:30 pm, Tues/21, **SACCO**

AND VANZETTI (Giuliano Montaldo, 1971), 8:30 pm, Fri/24, 3105 Shattuck, Berk., \$2, 849-2568

*** LAWRENCE HALL OF SCIENCE:** "Connections Film Series," features **THUNDER IN THE SKIES**, the dramatically colder climate which swept across Europe in the Thirteenth Century had profound repercussions, 11 am, 1 and 3 pm, Sat/18-Mon/20, "Nature Films," features **DEATH TRAP LAKE**, 140 degree waters of Kenya's Lake Magadi threaten a colony of young flamingos, plus **SALMON STORY**, how do salmon navigate across thousands of miles of open sea? How do they find their home streams? Scientists are only now piecing together the answers to these questions, 11 am, 1 and 3 pm, Tues/21-Fri/24, "Thursday Evening Film Classics," features **DADDY LONG LEGS**, with Fred Astaire and Leslie Caron, plus **ANCHORS AWAY**, with Frank Sinatra and Gene Kelly, 7:30 pm, Thurs/23, 11 admission, UC Berk. \$1 50 adults, 75¢ students and seniors, 50¢ children ages 7-12, 25¢ children ages 3-6, free to children under age 3, LHS members and UC students, 642-5132

MARIN MIWOK MUSEUM: "Films on Native Americans," features **INDIAN AMERICA**, narrated by Henry Fonda, American Indian leaders, activists and sheep herders explain themselves to outsiders, plus **THE DAWN HORSE**, the meanings behind American Indian music and verse and Indian views of nature, 10 am and noon, Fri/17, 1800 Novato Blvd., (in Miwok Park), Novato (#50 Golden Gate Transit bus stops at the door), \$1 75 adults, \$1 children, members 50¢ less, 897-4064

*** MISSION CULTURAL CENTER:** **CAT AND MOUSE** (Claude Lelouch), with Michele Morgan and Serge Reggiani, plus **F.I.S.T.** (Norman Jewison), with Sylvester Stallone, Rod Steiger and Peter Boyle, 7:30 pm, Wed/22-Thurs/23, 2868 Mission near 25th St., SF, free, 821-1155

NEW COLLEGE: LONG DAYS JOURNEY INTO NIGHT (1962), plus **I NEVER SANG FOR MY FATHER** (1969), 7 pm, Mon/20, 777 Valencia, SF, \$2 general, \$1 50 students with NCOCID, \$1 seniors and children, 626-1694

*** NOE VALLEY CINEMA:** "Sexual Realities of Women," features **LADY CHATTERLEY'S LOVER** (Marc Allegret, 1955, French), with Danielle Darrieux, plus **THROUGH A ROSE COLORED LENSE** (Elizabeth Gee), 8 pm, Fri/17, **THE BALCONY** (Joseph Strick, 1963), with Shelley Winters, Peter Falk, Lee Grant and Ruby Dee, plus **LULLABY** (Boris Deutsch, 1925), 8 pm, Fri/24, Noe Valley Ministry, 1021 Sanchez at 23rd St., SF, \$1 50 general, \$1 members, 75¢ children ages 14 and under, 282-5354

*** OAKLAND PUBLIC LIBRARY:** "Asian Film Series," features **ACUPUNCTURE, HONG KONG**, plus **MEDICINE IN CHINA**, noon-2 pm, Sat/18, Asian Community Library, 125 14th St., Oakl., free, 273-3400

PACIFIC FILM ARCHIVE: THE MOTHER

AND THE LAW (D.W. Griffith, 1919, silent), with Mae Marsh, Robert Harron, Miriam Cooper and Vera Lewis, 7:30 pm, plus **MOTHER** (Vsevolod I. Pudovkin, 1926, silent, English titles), with Vera Baranovskaya, Nikolai Batalov and A. Chistyakov, 9 pm, Fri/17

"The Comedies of Preston Sturges," features **SULLIVAN'S TRAVELS** (1942), with Veronica Lake, Joel McCrea, William Demarest, Franklin Pangborn and Eric Blore, 4:30 and 7:50 pm, plus **THE PALM BEACH STORY** (1942), with Joel McCrea, Claudette Colbert, Mary Astor and Rudy Vallee, 6:10 and 9:30 pm, Sat/18

"From the Kitchen: Videotapes by Ed Bowes and Ron Clark," features **BETTER, STRONGER** (Ed Bowes), plus **IDEOLOGY** (Ron Clark), 2 pm, free admission, "Chaplin and Bunuel: Two Black Comedy Classics," features **MONSIEUR VERDOUX** (Charlie Chaplin, 1947), with Charlie Chaplin and Martha Raye, 4 and 7:55 pm, plus **THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ (ENSAYO DE UN CRIMEN)** (Luis Bunuel, 1955, English titles), with Ernesto Alonso, Miroslava and Rita Macedo, 6:15 and 10:05 pm, Sun/19

"Film Noir Femmes Fatales," features **THE STRANGE LOVE OF MARTHA IVERS** (Lewis Milestone, 1946), with Barbara Stanwyck, Van Heflin, Elizabeth Scott, Kirk Douglas and Judith Anderson, 7:30 pm, plus **IVY** (Sam Wood, 1947), with Joan Fontaine, Patric Knowles, Herbert Marshall, Richard Ney and Sir Cedric Hardwicke, 9:30 pm, Mon/20

"Two Classics of Americana by Buster Keaton and John Ford," features **OUR HOSPITALITY** (Buster Keaton, 1923, silent), with Buster Keaton and Natalie Talmadge Keaton, 7 and 10:10 pm, plus **YOUNG MR. LINCOLN** (John Ford, 1939), with Henry Fonda, Alice Brady, Marjorie Weaver, Ward Bond, Donald Meek and Francis Ford, 8:20 pm, Tues/21

"Two Visions of Small-Town America," features **INVASION OF THE BODY SNATCHERS** (Don Siegel, 1956), with Kevin McCarthy, Dana Wynter, Larry Gates and Carolyn Jones, 7:30 pm, plus **THE WELL** (Russell Rouse and Leo Popkin, 1951), with Harry Morgan, Christine Larsen, Richard Rober and Barry Kelly, 9:05 pm, Wed/22

"Films on Filmmakers Jean-Luc Godard," features **ONE P.M.**, edited by D.A. Pennebaker from rushes from Jean-Luc Godard's **ONE A.M. (ONE AMERICAN MOVIE)** and from footage of Godard directing **ONE A.M.** with Rip Torn, Tom Hayden, Eldridge Cleaver, The Jefferson Airplane and LeRoi Jones, plus **VOICES** (Richard Moudant, 1968), with Stokely Carmichael and Daniel Cohn-Bendit, 7 and 9:40 pm, Thurs/23

"Two Griffith Classics," features **JUDITH OF BETHULIA** (D.W. Griffith, 1913, silent), with Blanche Sweet, Henry B. Walthall, Robert Harron, Mae Marsh, Kate Bruce and C.H. Mailes, and **THE FALL OF BABYLON** (D.W. Griffith, 1919, silent), with Constance Talmadge, Elmer Clifton, Alfred Paget and Elmo Lincoln, 7:30 pm, plus **LAND OF THE PHAROAHs** (Howard Hawks, 1955), with Jack Hawkins, Joan Collins, Dewey Martin, Alexis Minotis, James Robertson

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★ **SF PUBLIC LIBRARY** O DEM WATERMELONS, THE CURE (Charlie Chaplin), plus WATARIDORI, BIRDS OF PASSAGE, noon Tues/21 Lurie Room Main Library Civic Center free. 558-3191

OF TIME, TOMBS, AND TREASURES: THE TREASURES OF TUTANKHAMUN, plus ROMEO AND JULIET, 7 pm, Wed/22, Bernal Branch 500 Cortland free 285-1744

SONOMA FILM INSTITUTE. THE MAN WHO LOVED WOMEN (Francois Truffaut), 8 pm, plus COUSIN, COUSINE (Jean Charles Tachellia) 10:15 pm, runs through Sat/18, LOVE AND ANARCHY (Lina Wertmüller), 8 pm, plus Z (Costa Gavras), 10 pm, Thurs/23-Sat/25, Rm 108, Darwin Hall Sonoma State College 1801 East Cotati Ave. Rohnert Park \$2.25 general \$2 students \$1.50 seniors and members, \$1 children (707) 664-2606

UC BERKELEY "Hollywood 1978 12 Neglected Features, features BIG WEDNESDAY (John Milius), with Jan-Michael Vincent, William Katt Gary Busey, Patti O'Arbanville Lee Purcell and Sam Melville, plus CORVETTE SUMMER (Matthew Robbins), with Mark Hamill, Annie Potts, Eugene Roche and Kim Milford, 7:30 pm, Wed/22, Wheeler Auditorium, UC Berk \$2.50, 642-0212

UCSF: CAT BALLOU, 7 and 9 pm, Fri/17, VISIONS OF EIGHT, 7 and 9 pm, Tues/21 Wall

Disney's FESTIVAL OF FOLK HEROES, 1:30 and 7 pm, Fri/24 Cole Hall Auditorium, 513 Par-nassus, SF, \$1.75 general, \$1.25 seniors, 75¢ children ages 14 and under, 666-1800

CHILDREN'S FILMS

★ **LAWRENCE HALL OF SCIENCE** "Young Children's Films," features THE PLAY-FUL PANDAS, GREEN EGGS AND HAM, plus ALPHABET, 10:30 am and 2 pm, runs through Mon/20, HOW THE WHALE GOT HIS THROAT, EVOLUTION, plus HAROLD'S FAIRY TALE, 10:30 am and 2 pm, Tues/21-Mon/27, UC Berk \$1.50 adults, 75¢ students and seniors, 50¢ children ages 7-12, 25¢ children ages 3-6, free to children under age 3, UC students and members, 642-5132

★ **PACIFIC FILM ARCHIVE** VOYAGE EN BALLON (Albert Lamorisse, 1960 English subtitles) 11 am, Fri/17 THE DAY THE EARTH STOOD STILL (Robert Wise, 1951) with Michael Rennie 11:15 am Fri/24, 2621 Durant Berk \$1 for special group rate information call 642-1437

SF PUBLIC LIBRARY: STREGA NONA, LITTLE GIRL AND THE GUNNIFWOLF, plus THE THREE ROBBERS, 10:30 am and 1:30 pm, Tues/21 CASE OF THE ELEVATOR DUCK, STRANGE STORY OF THE FROG WHO BECAME A PRINCE, plus GHOSTS AND GHOULIES, 3:30 pm, Tues/21 Glen Park Branch, 653 Cheney free, 586-4144

★ indicates general admission of \$1.50 or less.
—Fiona Mackenzie

MOVIE HOUSES

ALEXANDRIA: (1) THE MUPPET MOVIE, daily at 1:30, 3:30, 5:30, 7:30 and 9:30, (2) MEAT-BALLS, daily at 1, 3, 5, 7 and 9, (3) BREAKING AWAY, daily at 1, 3, 15, 5:30, 7:45 and 10

ALHAMBRA: (1) THE MUPPET MOVIE, (2) MOONRAKER, opens Fri/17, call theater for times

BALBOA: (1) UNIDENTIFIED FLYING ODD-BALL, plus JUNGLE BOOK, (2) THE AMITYVILLE HORROR, call theater for times

BRIDGE: SAINT JACK (Peter Bogdanovich), daily at 6, 8 and 10, with matinees Wed, Sat-Sun at 2 and 4

CASTRO: FOX AND HIS FRIENDS (Rainer Werner Fassbinder, 1975), 9:30, plus THE BITTER TEARS OF PETRA VON KANT (Rainer Werner Fassbinder, 1972), 7:30, Fri/17: THE LAST WAVE (Peter Weir, 1979), with Richard Chamberlain, 1:15, 5 and 8:45, plus WALK-ABOUT (Nicolas Roeg, 1970), 3:15, 7 and 10:30, Sat/18, THE BOYS IN THE BAND (William

continued next page

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MUSIC REVIEW

Ethel Merman
goes disco,
Debby Boone
goes nowhere



The B-52's fuse innocent sensibilities with bizarre art-rock images.

BY MICHAEL BRANTON

CAROLYN MAS (Mercury). Here's another hot flash from New York City—the place where the Next Big Thing is discovered, displayed and devoured at least twice a week. Carolyn Mas was absolutely unknown a year ago, just another 22-year-old kid whose claim to fame was having sung Gilbert & Sullivan with the Light Opera of Manhattan. Then she got a manager, recording deal (the details are vague) and a subsequent rabid media following. Robert Palmer, in the New York Times, could only complain that Mas is "a little too perfect." Her debut LP isn't, in my opinion, flawless, but it does seem destined to stir up the press pond from coast-to-coast. A diminutive singer with a powerful, emotive voice, she covers a wide range of material here, all written (or cowritten) by herself. "Stillsane," the single, is a rollicking, horn-driven, AM radio-oriented rocker that keeps her vocals fairly bland in favor of a homogenous mix. "Snow," on the other hand, is a stark, Laura Nyro-styled ballad, which Mas pilots for an impressive display of her soaring, passionate vocals. My favorite tune, far and away, is "Sadie Says." In this pop-rock gem, Mas wins the listener with boundless exuberance.

THE B-52's (Warner Bros.). Grab your tanning butter and noseguard and go find yourself a nice piece of beach! Did you remember to bring the weenies and beer? Good, because there ain't no group that helps you shake and bake like the B-52's. Back in their hometown of Athens, Georgia, it gets plenty hot in the summer. When they started playing the New York club circuit

last year, these three guys and two gals wowed those jaded urban types with cleverly crafted tributes to the vacation months. But this isn't nostalgia time. The B-52's—their name is Southern slang for large, bouffant hairdos, like the wigs the female members of the group wear in performance—took those innocent sensibilities and fused them with bizarre, art-rock images, dazzling non-sequiturs and gutsy neo-punk rhythms to create a charmingly disarming mutation. "Rock Lobster" (a different version of this tune was released last year on their own label) is about a wild underwater beach party. Gurgling fish noises, discordant guitar notes and a pounding beat make way for tantalizing lyrics: "We were at the beach, everybody had matching towels. Boys in bikinis, girls in surfboards/Everybody's rockin', everybody's fruggin'/Here comes a sting-ray, there goes a manta ray/In walked a jelly fish. . . ." When the B-52's instruct you to "do the aqua-velva, do the Dirty Dog, do the Escalator," you can't help but get up and kick some sand around.

THE ETHEL MERMAN DISCO ALBUM (A&M). If Beethoven can be bent into the rhythmic disco mold, why not Ethel Merman? In retrospect, it seems natural for these brassy, flashy show tunes to end up as fodder for the recording industry. "There's No Business Like Show Business," "Everything's Coming Up Roses," "Alexander's Ragtime Band" and "I Got Rhythm" are included in a package that Peter Matz (producer, arranger and conductor) wrapped in yards of bright sound, frilly backup vocals and tinkling bells. Merman's voice has sounded better, but that won't keep them from

dancing to the music of this late-blooming disco diva.

WINGS: Back to the Egg (Columbia). Paul McCartney, the cute one, has been the recipient of critical barbs ever since his first solo album. *Back to the Egg*, with its clean, unadorned pop and typically whimsical lyrics, won't end the slagging. But at this point, you either enjoy McCartney's easygoing rocking or you don't—there are no surprises here, but few disappointments for the aficionado. "Arrow Through Me" is the mellow love song. "Old Siam, Sir" is the offbeat novelty number. "To You" is the straight-ahead rocker showcasing Paul's screaming vocals and Denny Laine's screaming guitar. Here is another carefully constructed product from an old master.

LINDA WATERFALL: My Heart Sings (Trout). Linda Waterfall actually began her musical career in the Bay Area, while attending the S.F. Art Institute. Then, she spent her days nervously auditioning at noisy coffeehouses and music bars. Nowadays, Waterfall lives in the state of Washington, where the Seattle Sun Arts & Entertainment Poll chose her as the city's best solo artist in April of this year. Her latest album, *My Heart Sings*, is a catch-all of musical styles brought together in a soft cohesiveness by her soothing, lyrical high-range vocals and warm sensibilities. Linda's mission, it seems, is to make us feel better, plain and simple. To this end, she employs Latin-flavored rhythms ("Cachetitos de Sandias"), jazzy piano riffs ("My Name Is Maya") and a classical choral arrangement ("The Grasshopper and the Ant"). With a firm grasp on her identity, Waterfall can open side two with an original, lighthearted country rocker like "My Heart Is Gonna Break," then close that same side with a delicate version of Rodgers & Hart's "Blue Moon," utilizing only sparse acoustic guitar and ethereal vocal harmonies. A tasty record from a fine singer/songwriter. (If you can't find this LP at your local record store, write Trout Records, 6313 Maltby Road, Woodinville, WA 98702.)

DEBBY BOONE (Warner Bros.). When I was young and naive—before drugs, tasteless rock and roll and fast women melted my moral fiber to the consistency of hash oil—I fantasized about my Ideal Girl. She would be soft-spoken, clean-cut and modestly dressed. She would have some small talent—singing, perhaps—that would light up our lives when things got rough. But of course, the tunes she'd sing would be very sweet, with innocuous melodies and lyrics that suited her bland (but very precious) vocal style. Songs with titles like "You Took My Heart by Surprise," "My Heart Has a Mind of Its Own" and "With All of My Love." She would possess the ability to transform a bubble-gum mess like "The Worst That Could Happen" (originally perpetrated by the Brooklyn Bridge, a truly forgettable band) into an even stickier goo than before. But I would moon over every stanza, because she was plastic-wrap perfect. Come to think of it, I was a pretty mush-minded nitwit back in those old days. I'm sure glad I grew out of it.



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CASTRO: 429 Castro at Market, 621-6120
CENTO CEDAR: Cedar at Larkin, 776-8300
CINEMA 21: Chestnut at Steiner, 921-1234
CLAY: Fillmore at Clay, 346-1123
COLISEUM: Clement at 9th Ave., 221-8181
CORONET: Geary at Arguello, 752-4400
EGYPTIAN: Market at 6th St., 673-7373
EMPIRE: West Portal, 661-5110
FOUR STAR: Clement at 23rd Ave., 752-2650
GATEWAY: 215 Jackson at Battery, 421-3353
GHIRARDELLI: Beach at Polk, 441-7088
GRANADA: Mission at Ocean, 584-6850
KOKUSAI: Post and Buchanan, 563-1400
LUMIERE: 1572 California, 885-3201
METRO I: Union at Webster, 221-8181
METRO II: Union near Fillmore, 931-7666
NEW MISSION: Mission at 22nd St., 647-1261
NORTH POINT: Powell at Bay, 989-6060
PARKSIDE: Taraval at 19th Ave., 661-1940
PLAZA: Serramonte Plaza, Daly City, 756-3240
REGENCY I: Van Ness at Sutter, 673-7141
REGENCY 2: Sutter at Van Ness, 776-5505
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continued from previous page

Friedkin, 1970), 4:15 and 8:30, Sun/19, 8:30, Mon/20, plus **OUTRAGEOUS** (1977), with Craig Russell, 2:30, 6:30 and 10:30, Sun/19, 6:30 and 10:30, Mon/20, **OTHELLO** (1965), with Laurence Olivier, Maggie Smith and Frank Finlay, 8:30, Tues/21, **DERSU UZALA** (Akira Kurosawa, 1976),

4:30 and 9:30, plus **DODES'KA-DEN** (Akira Kurosawa, 1970), 2 and 7, Wed/22, **LAST TANGO IN PARIS** (Bernardo Bertolucci, 1973), with Marlon Brando and Maria Schneider, 8:15, plus **THE NIGHTCOMERS** (1971), with Marlon Brando, 6:30 and 10:30, Thurs/23, **NO TIME FOR BREAKFAST** (1978), with Annie Girardot and Isabelle Huppert, 8:45, plus **DEAR INSPECTOR** (Philippe De Broca, 1977), with Annie Girardot and Philippe Noiret, 6:45 and 10:30, Fri/24
CENTO CEDAR: **DEATH OF A BUREAUCRAT**, daily at 8:15, with matinees Wed., Sat.-Sun. at 4:55, plus **MEMORIES OF UNDERDEVELOPMENT**, daily at 6:30 and 9:55, with matinees Wed., Sat.-Sun. at 3:10
CINEMA 21: **HOT STUFF**, daily at 2, 4, 6, 8 and 10
CLAY: **LOVE ON THE RUN** (Francois Truffaut, 1979), with Jean-Pierre Leaud and Marie-France Pisier, daily at 7:15 and 9:15, with matinees Wed., Sat.-Sun. at 1:15, 3:15 and 5:15; "Postwar Japanese Film Series," features **THE CEREMONY**, noon, Sun/19
COLISEUM: **THE VILLAIN**, opens Fri/17, daily at 7, 8:45 and 10:30, with matinees Sat.-Sun. at 1:30, 3:15 and 5:20
CORONET: **MORE AMERICAN GRAFFITI**, Wed., Sat.-Sun. at 1:15, 3:20, 5:30, 7:40 and 9:45, other days at 7:30 and 9:45
EGYPTIAN: **MEATBALLS**, plus **HAROLD AND MAUDE**, call theater for times
EMPIRE: (1) **STAR WARS**, daily at 2, 4:30, 7 and 9:20, (2) **UNIDENTIFIED FLYING ODD-BALL**, daily at 1:15, 4:45 and 8:15, plus **JUNGLE BOOK**, daily at 3 and 6:30, (3) **MAIN EVENT**, daily at 2:30, 4:40, 6:50 and 9
FOUR STAR: **LA CAGE AUX FOLLES (BIRDS OF A FEATHER)** (Edouard Molinaro, 1979, France), with Ugo Tognazzi and Michel Serrault, daily at 6:30, 8:30 and 10:30, with matinees Wed., Sat.-Sun. at 2:30 and 4:30
GATEWAY: **THE THIN MAN** (W. S. Van Dyke, 1934), with William Powell and Myrna Loy, plus **AFTER THE THIN MAN** (W. S. Van Dyke, 1936), with William Powell and Myrna Loy, runs through Sat/18, **GOOD NEWS** (Charles Walters, 1947), with June Allyson and Peter Lawford, plus **BROADWAY MELODY OF 1940** (Norman Taurog, 1940), with Fred Astaire and Eleanor Powell, Sun/19-Tues/21, call theater for times and future schedules
GHIRARDELLI: **THE CONCORDE—AIR-PORT '79**, daily at 2:30, 5, 7:30 and 9:45

GRANADA: **ROCKY II**, opens Fri/17, daily at 1, 3:15, 5:30, 7:45 and 10
KOKUSAI: **TORA SAN GOING HIS WAY #21**, with Kiyoshi Atsumi and Nana Kinomi, plus **BLIND SWORDSWOMAN #2**, with Yoko Matsuyama, runs through Tues/21, **HIMIKO**, with Shime Iwashita and Masao Kusakari, plus **TRAIL OF BLOOD #2**, with Yoshio Harada and Atsuo Nakamura, Wed/22-Tues/28, call theater for times
LUMIERE: **THE TREE OF WOODEN CLOGS** (Ermanno Olmi), Fri. at 6:30 and 9:45, Sat. at noon, 3:15, 6:30 and 9:45, Sun. at 1:35 and 8:30, Wed at 1:30, 5 and 8:30, other days at 5 and 8:30
METRO I: **THE WANDERERS**, daily at 7:30 and 9:45, with matinees Sat.-Sun. at 1, 3:10 and 5:20
METRO II: **STAR WARS**, opens Fri/17, daily at 7 and 9:15, with matinees Sat.-Sun. at 12:30, 2:40 and 4:50
NEW MISSION: **ESCAPE FROM ALCA-TRAZ**, plus **THE PASSAGE**, call theater for times
NORTH POINT: **ALIEN**, daily at 1, 3:15, 5:30, 8 and 10:15
PARKSIDE: **THE SONG REMAINS THE SAME**, with Led Zeppelin, 8:30, plus **JIMI HENDRIX**, 6:30 and 10:55, Fri/17, **TOMMY** (Ken Russell), 2:30 and 8:45, **THE BUDDY HOLLY STORY**, with Gary Busey, 4:35 and 10:45, plus **STARDUST**, with David Essex, 6:40, Sat/18, **GAME OF DEATH**, 4:45 and 8:40, Sun/19, 8:40, Tues/21-Wed/22, plus **THE GREAT TRAIN ROBBERY**, 2:40, 6:40 and 10:30, Sun/19, 6:40 and 10:30, Tues/21-Wed/22, **HEAVEN CAN WAIT**, 8:45, plus **HAROLD AND MAUDE**, 7 and 10:35, Thurs/23-Fri/24
PLAZA: (1) **THE MUPPET MOVIE**, daily at noon, 2, 4, 6, 8 and 10, (2) **THE FRISCO KID**, daily at 12:15, 2:35, 4:55, 7:15 and 9:35
REGENCY I: **RICH KID**, opens Fri/17, call theater for times
REGENCY 2: **NORTH DALLAS FORTY**, call theater for times
RICHELIEU: **CHINA CLIPPER** (Ray Enright, 1936), with Humphrey Bogart, Beverly Roberts and Marie Wilson, plus **CEILING ZERO** (Howard Hawks, 1935), with James Cagney, Pat O'Brien and Stuart Erwin, runs through Sat/18, **THE MALE ANIMAL** (Elliott Nugent, 1942), with Henry Fonda and Olivia De Havilland, plus

FOUR'S A CROWD (Michael Curtiz, 1938), with Errol Flynn, Olivia De Havilland, Rosalind Russell and Hugh Herbert, Sun/19-Tues/21, call theater for times and future schedules
ROXIE: **COMING HOME** (Hal Ashby, 1978), with Jane Fonda, Jon Voight and Bruce Dern, 7, plus **COMES A HORSEMAN** (Alan J. Pakula, 1978), with Jane Fonda, James Caan, Richard Farnsworth and Jason Robards, 9:15, Fri/17-Sat/18, with Sat. matinee at 4:45, **SANDAKAN 8** (Kei Kumai, 1976, in Japanese with English subtitles), with Kinuyo Tanaka, Yoko Takashi and Komaki Kurihara, 8, Sun/19-Mon/20, with Sun. matinee at 4, plus **NIGHTS OF CABIRIA** (Federico Fellini, 1957, in Italian with English subtitles), with Giulietta Masina, 6 and 10:05, Sun/19-Mon/20, "Black Music," features **ROCK AND ROLL REVUE** (Joseph Kohn, 1955), with Duke Ellington, Dinah Washington, Nat "King" Cole, Lionel Hampton, The Clovers and Larry Darnell, **SYMPHONY IN BLACK** (1934), with Billie Holiday, plus **ST. LOUIS BLUES** (1929), with Bessie Smith, 7:30 and 9:45, Tues/21, **PICNIC AT HANGING ROCK** (Peter Weir, 1978), 8:05, plus **DON'T LOOK NOW** (Nicolas Roeg, 1974), with Julie Christie and Donald Sutherland, 6 and 10, Wed/22-Thurs/23, **JANIS** (1974), with Janis Joplin, 8:25, Fri/24-Sat/25, with Sat. matinee at 4:45, plus **JIMI HENDRIX** (1973), 6:30 and 10:10, Fri/24-Sat/25, "Late Show," features **JUBILEE**, midnight, every Friday
ROYAL: **AMERICATHON**, plus **AND NOW FOR SOMETHING COMPLETELY DIFFERENT**, call theater for times
SERRA: **MOONRAKER**, daily at 7 and 9:30, with matinees Sat.-Sun. at 1:30 and 4:15, "Late Show," features **THE ROCKY HORROR PICTURE SHOW**, midnight, every Fri.-Sat.
SERRAMONTE 6: (1) **THE CONCORDE—AIRPORT '79**, (2) **AMERICATHON**, (3) **THE AMITYVILLE HORROR**, (4) **UNIDENTIFIED FLYING ODDBALL**, plus **JUNGLE BOOK**, (5) **STAR WARS**, (6) **ROCKY II**, opens Fri/17, plus **DRACULA**
ST. FRANCIS: (1) **HOUSE BY THE LAKE**, opens Fri/17, daily at 1:50, 5:30 and 9:10, plus **THE AMITYVILLE HORROR**, daily at 11:45, 3:25 and 7:05, (2) **THE VILLAIN**, opens Fri/17, daily at 11:30, 2:45, 5:55 and 9:05, plus **TIGER FROM HONG KONG**, daily at 1:10, 4:20 and 7:30
STAGE DOOR: **WIFEMISTRESS**, call theater for times
STRAND: **HAIR** (Milos Forman), 1:10, 5:15

and 9:20, plus **PHANTOM OF THE PARADISE** (Brian dePalma), with Paul Williams, 11:10, 3:20 and 7:30, Fri/17, **DAWN OF THE DEAD** (George Romero), 12:55, 5 and 9:10, plus **NIGHT OF THE LIVING DEAD** (George Romero), 11:15, 3:20 and 7:30, Sat/18, **NIGHTWING** (Arthur Hiller), 3:15 and 9:10, plus **EYES OF LAURA MARS** (Irwin Kershner), with Faye Dunaway, 1:20 and 7:15, plus **GAME OF DEATH** (Robert Clouse), with Bruce Lee, 11:15 and 5:10, Sun/19, **KENTUCKY FRIED MOVIE** (John Landis), with Evan Kim and Donald Sutherland, 11:10, 4 and 8:40, **MYRA BRECKENRIDGE**, with Raquel Welch and Mae West, 12:40, 5:30 and 10:20, plus **NASTY HABITS** (M. Lindsay Hogg), with Glenda Jackson, 2 and 7:10, Mon/20, **MEAN STREETS** (Martin Scorsese), with Robert DeNiro and Harvey Keitel, 1:20, 5:25 and 9:30, plus **BLOOD BROTHERS** (Robert Mulligan), with Paul Sorvino and Richard Gere, 11:15, 3:20 and 7:30, Tues/21, **THE SILENT PARTNER** (Daryl Duke), with Elliott Gould and Christopher Plummer, **THE AMERICAN FRIEND** (Wim Wenders), with Dennis Hopper and Bruno Ganz, 1 and 6:45, plus **LAST EMBRACE** (Jonathan Demme), with Roy Schneider and Janet Margolin, 11:10, 5 and 10:45, Wed/22, **DEATH IN VENICE** (Luchino Visconti), with Dirk Bogarde and Bjorn Anderson, 1, 5:05 and 9:15, plus **THE FOX** (Mark Rydell), with Keir Cullea and Sandy Dennis, 11:10, 3:10 and 7:20, Thurs/23, **SEXTETTE**, with Mae West, 11:15, 2:45, 6:15 and 9:45, plus **THE RITZ** (Richard Lester), with Rita Moreno, 1, 4:30 and 8, Fri/24, "Late Show," features **THE ROCKY HORROR PICTURE SHOW**, midnight, every Fri.-Sat.
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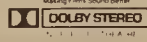
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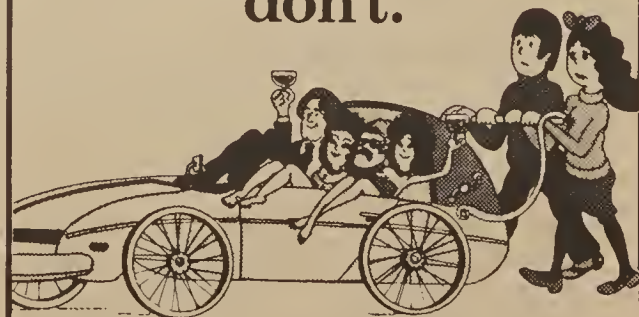
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RIALTO: 841 Gilman, Berk. 526-6669
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GRAND LAKE: **THE AMITYVILLE HORROR**, weekdays at 6, 8 and 10:20, Sat.-Sun. at 1, 3:25, 5:50, 8:15 and 10:40
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HILLTOP MALL: (1) **THE AMITYVILLE HORROR**, daily at 12:45, 3, 5:15, 7:40 and 10, (2) **HOT STUFF**, daily at 1:40, 3:40, 5:40, 7:40 and 9:45, (3) **THE MUPPET MOVIE**, daily at 11:30, 1:30, 3:25, 5:20, 7:20 and 9:15, (4) **THE VILLAIN**, opens Fri/17, daily at 1:30, 3:30, 5:30, 7:30 and 9:30
NORTHSIDE: (1) **A LITTLE ROMANCE**, daily at 8:05, with matinees Sat.-Sun. at 4:05, plus **MURMUR OF THE HEART**, daily at 6 and 10, with matinees Sat.-Sun. at 2, (2) **ANNIE HALL**, opens Thurs/16, daily at 6 and 9:15, with matinees Sat.-Sun. at 2:45, plus **MANHATTAN**, daily at 7:30 and 10:45, with matinees Sat.-Sun. at 1 and 4:15
OAKS: (1) **NORTH DALLAS FORTY**, (2) **STAR WARS**, call theater for times
PARKWAY: (1) **NORTH DALLAS FORTY**, daily at 7 and 9:10, with matinees Sat.-Sun. at 2 and 4:30, (2) **MOONRAKER**, daily at 7, with matinees Sat.-Sun. at 2:45, plus **ALIEN**, daily at 9:30, with matinees Sat.-Sun. at 12:30 and 5
PIEDMONT: **THE MUPPET MOVIE**, daily at 1, 3, 5, 7 and 9
RIALTO: (1) **DOSSIER 51** (Michael O'Neil), daily at 6:30 and 10:35, with matinees Sat.-Sun. at 2:25, plus **VIOLETTE** (Claude Chabrol), daily at 8:30, with matinees Sat.-Sun. at 4:20, (2) **DUCK SOUP** (Leo McCarey), daily at 7:45, with matinees Sat.-Sun. at 3:15, **ANIMAL CRACKERS** (Victor Heerman), daily at 6 and 10:25, with matinees Sat.-Sun. at 1:30, plus **MONKEY BUSI-**

NESS (Norman McLeod), daily at 9, with matinees Sat.-Sun. at 4:30, (3) **THE SILENT PARTNER** (Daryl Duke), with Elliot Gould, Susannah York and Christopher Plummer, daily at 7 and 10:40, with matinees Sat.-Sun. at 3:15, plus **THE LONG GOODBYE** (Robert Altman), daily at 8:45, with matinees Sat.-Sun. at 1:15 and 5, (4) **THE MERCHANT OF FOUR SEASONS** (Rainer Werner Fassbinder), daily at 6 and 9:15, with matinees Sat.-Sun. at 2:45, plus **ALI: FEAR EATS THE SOUL** (Rainer Werner Fassbinder), daily at 7:30 and 10:45, with matinees Sat.-Sun. at 4:20
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UC THEATRE: **EMMANUELLE IN BANGKOK** (Joe O'Amato, 1978), with Laura Gemser, 9:20, plus **NEA** (Nelly Kaplan, 1978, France), with Ann Zacharias and Sami Frey, 7:30, Fri/17, **A NIGHT AT THE OPERA** (Sam Wood, 1935), with the Marx Brothers, 3:40 and 8:25, **ROOM SERVICE** (William A. Seiter, 1938), with the Marx Brothers, 2:05 and 7, plus **GO WEST** (Edward Buzzell, 1940), with the Marx Brothers, 5:30 and 10:15, Sat/18, **THE SEVEN YEAR ITCH** (Billy Wilder, 1955), with Marilyn Monroe, 1:35, 5:25 and 9:15, plus **HOW TO MARRY A MILLIONAIRE** (Jean Negulesco, 1953), with Lauren Bacall, Betty Grable and Marilyn Monroe, 3:40 and 7:30, Sun/19, **THE GREAT BALLERINAS, PART I, 7, PART II**, 8:45, Mon/20, **ELECTRA** (Michael Cacoyannis, 1962, Greece), with Irene Papas, 9:05, plus **ANTIGONE** (George Tzavellas, 1962, Greece), with Irene Papas, 7:30, Tues/21, "Expanding the Limits of Consciousness," features **THE EVOLUTION OF A YOGI** (Hartley Productions, 1969), **THE SUFI WAY**, plus **ALAN WATTS: MOODS OF ZEN**, 7:30 and 9:20, Wed/22, "American Film Theatre," features **LUTHER** (Guy Green, 1973), with Stacy Keach, 9:15, plus **THE MAIDS** (Christopher Miles, 1974, UK), with Glenda Jackson and Susannah York, Thurs/23, **BENEATH THE VALLEY OF THE ULTRAVIOLETS** (Russ Meyer, 1979), 9:45, plus **FASTER PUSSYCAT, KILL, KILL!** (Russ Meyer, 1968), 7:30, Fri/24, "Late Show," features **THE ROCKY HORROR PICTURE SHOW**, midnight, every Fri.-Sat
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Dr. Dychtwald is a pioneer in the study, exploration, and integration of many of the techniques and philosophies of bodymind development. A former Esalen Institute staff member, Special Consultant on Human Potential to the Association for American Colleges and Universities, and Co-Director of the highly acclaimed Sage Project, Dr. Dychtwald is currently President of the Association for Humanistic Gerontology. His forthcoming publications include Human Potential: Glimpses Into The 21st Century (with Or. A. Villoldo) and Lifelong Health and Wellbeing

MICRO-FILMS

"Airport '79": Nowhere to go but up



The Wanderers—Jim Youngs, Ken Wahl, Jahn Friedrich and Tony Ganas.

BY ZENA JONES

The Concorde—Airport '79
 Where else can disaster movies go but up? So this one obligingly does. Not that the story's so great (a lot of it is pretty much up in the air)—something about a Robert Wagner-headed corporation secretly dealing in illegal arms sales, inadvertently discovered by his extramarital-activity-and-TV-news-reporter Susan Blakely as she boards the Concorde en route to Russia via Paris on a goodwill tour. The plane is piloted by Alain Delon with assistance from George Kennedy, David Warner and stewardess Sylvia Kristel. Passengers include

distraught mother Cicely Tyson, airlines head Eddie Albert and sports-caster John Davidson winging it along with a score of other stars. Disasters include fighter plane attacks, brakes failing, dirty work that rips open the plane's belly, and a crash-landing in a snow bank in the Alps. But although the acting's mostly so-so, the special effects are distinctly superior, and the plane fact is it's the Concorde who's the real star of this show. (Ghirardelli, SF)

The Wanderers
 Even if the gangs're all here, that's not much to cheer about. The 1963 Bronx turf is carved up between four of them: one black, one yellow, one white and one glabrous. The Wongs

are more unintentionally funny than fanatic, and the Baldies' only other less-than-dubious distinction, besides the skinhead obvious, is the pairing off of 440 lb. Erland Van Lidth de Jeude with 91-lb. Linda Manz. Though visually this gang's the most menacing, it barely raises a hair before inexplicably disappearing into the Marines. The Italian-American Wanderers are still in the 50s in looks and outlook, their lives, like the movie, going nowhere, which is about the only point the picture makes, and poorly at that. You might try counting the steals from other recent gang movies and all the missed plot opportunities before the film slowly rumbles to a close and we learn the gang's slogan is "Wanderers forever." Good choice, since "Wanderers" wanders on forever, forever, forever, forever... (Metro, SF)

North Dallas Forty
 This is the violent male world of football where the meanest and biggest make the rules and players learn their social graces from the coach, who drinks his liquor from a Maalox bottle. It's the seamy underside of the sport: the endless pills downed with booze; the brutal Bacchanalian orgies that pass for parties; the leering looks at sadism, weird "hobbies" and sexual deviation; the players who play stoned or so full of painkillers they injure themselves permanently in the name of big business or for that moment of glory that makes all the agony worthwhile. Nick Nolte is perfection as the wryly philosophical, mostly benched and almost has-been player (after a game there aren't any painless positions in his second favorite sport); ditto Charles Durning as the chameleon-charactered coach, and Mac Davis in a traitorous debut. Only the ending is weak, but although this isn't exactly one for the Gipper, you'll certainly be caught by the inside-the-locker-room drift. (Regency 2, SF)

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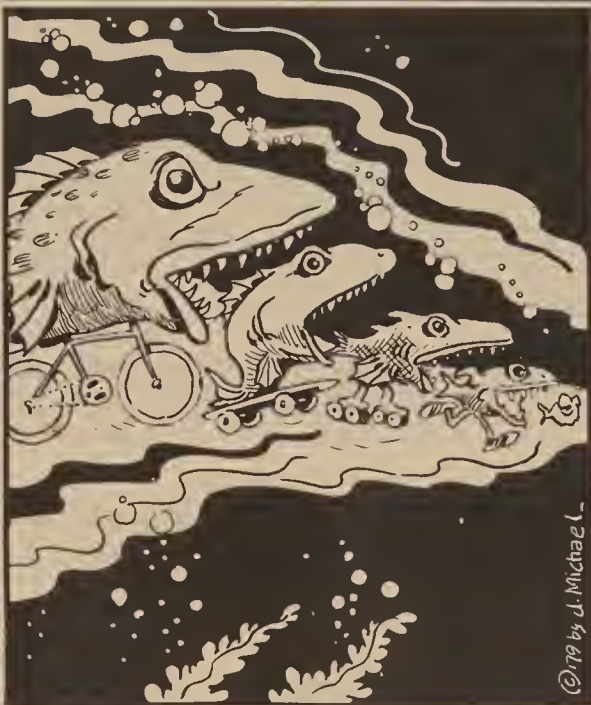
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BOOKS & WRITERS

continued from page A10

CUISINARTS AND OTHER NEW "LIFESTYLE OPTIONS"—BROUGHT TO YOU BY MOM'S NEW JOB!

BY CAROL ROLAND

THE TWO-PAYCHECK MARRIAGE: HOW WOMEN AT WORK ARE CHANGING LIFE IN AMERICA. By Caroline Bird. Rawson-Wade, 305 pp., \$8.95.
THE TWO CAREER COUPLE. By Francine and Douglas Hall. Addison-Wesley, 259 pp., \$5.95/paper.

Perhaps the most phenomenal change in this decade of apparent stagnation (or as Jerry Brown likes to call it, lowered expectations) is the large and growing number of

women—single and married, young and old, white and blue collar—who have been going out to work. Among the "trends" of the Seventies, this is the one that has baffled the experts who are supposed to know about these things. The simple fact is that women have been entering the job market faster and in greater numbers than the most astute labor analysts thought possible.

Needless to say, the publishing industry (never far behind these things) has been quick to capitalize on the "new" working woman. But in the flurry of books that have appeared in the last five years, very

little attention has been focused on the impact of working women on the traditional concepts of marriage and the family. Caroline Bird's *Two-Paycheck Marriage* and the Halls' *The Two Career Couple* purport to fill this vacuum. Given the importance of the subject, socially, economically and culturally, it is unfortunate that the best the book trade has to offer us is the slick journalism of Bird and the "management - efficiency" approach of the Halls.

Caroline Bird's book is supposed to be about the way working women are changing American life. She sets out to tell us who is going to work and why, what kind of changes this is bringing about on the home front and what it's all going to mean for our lives. This is a tall order and one that Bird doesn't really fill. For although she claims to deal with a whole range of two-paycheck families and their problems, her model of the career couple is just that—a Radcliffe graduate married to an up-and-coming Harvard MBA. While Bird

DANCE REVIEW

Phoebe Neville: Refreshingly simple and unpretentious

BY JANICE ROSS

PHOEBE NEVILLE, July 27-29, Centertspace, 2840 Mariposa St., SF.

Phoebe Neville is a New York dancer and choreographer who has been making dances for the past 17 years without significantly changing her status as a dance experimentalist or her work. At a time when many choreographers are concerned with acquiring a company and repertoire (oftentimes as much for grant qualification as artistic security), Neville has continued to work on her own, assembling groups of dancers when she has a particular project in mind.

Neville visited the Bay Area this summer as a guest instructor and performer at the studio of Christopher Beek—one of her former performing partners in New York. Neville's dances are a strange mix of minimal movement and passionate delivery. A piece like her signature work, "Cartouche" (1974) superficially consists of little more than a man (Beek) "riding" on a prone woman's back (Neville's), yet its implications of political and sexual dominance are inescapable.

"Cartouche" begins with Beek standing on Neville's buttocks. To excerpts from Henry Purcell's "Funeral Music for Queen Mary," Beek slowly fans out his fingers. There is a tremendous containment of passion in each gesture Neville and Beek make. Their movements are very quiet, and all are performed at a hypnotically slow tempo, yet their effect is like a violent battle frozen into a few tiny gestures.

(1974), also deals with a similar containment of energy. Dressed in a full-length velvety green gown, Neville commences and concludes "Ladydance" with the same odd limping relevé walk. Her ambulations gradually grow into a strange twisting Spanish dance of spiky fingers and unkempt hair. Throughout it all, Alan Hovhaness's percussive score fades in and out. Neville draws herself out of this dance of the possessed by smoothing and binding her hair as she gradually falls back into the slow rising and falling walk with which she began. Framed by this kind of contained pattern, "Ladydance" becomes a sudden kinetic outburst of a woman's pent-up anger in a society that demands controlled behavior.

The setting, mood and music in many of Neville's works offset the lack of any real movement. One reason this arrangement works, at least in the first several minutes of viewing, is that Neville is inherently interesting and dramatic as a performer. At one point in "Triptych" (1973), a three-part dance set to some of Meredith Monk's songs, Neville crouches with a rubber snake in her mouth and tilts her head back to the sound of Monk's choking laugh. Were anyone else to do this it might well seem ludicrous, but Neville manages to imbue these actions with an importance that extends beyond her immediate gesture.

Just how much of Neville's personality is in her dances was revealed in two of the final works on the program, "Sandweaving" (1979) and "Memory" (1972). Sheila Kaminsky danced "Sandweaving," a work remarkably like



Phoebe Neville in "Ladydance," a sudden kinetic outburst of a woman's pent-up anger.

"Ladydance" but with none of its passion. Wearing a jumpsuit made out of a green velvety material like Neville's costume in "Ladydance," Kaminsky circled the performing space with the same up-down walk Neville had used. Her circles eventually became frenzied, but never with the kind of urgency and mystery Neville manages to suggest with the same basic movements.

"Memory," the oldest and longest work on the program, was also the most diffuse. Each of its six sections involved one or two dancers and a different light source. These sources of illumination ranged from a hall of fire, which had to be carefully juggled with asbestos gloves, to candles, kerosene lantern and overhead illumination. Just what memories were invoked in "Memory" were

never really made clear to the audience, unless the deliberate mystery and ambiguity of the images was meant to be interpreted as a sort of public memory into which anyone could plug their own private recollections. If this was indeed the case, then the final section of "Memory" was its most effective. This section involves Neville seated at a table before a kerosene lantern. As she slowly rocks in her chair and gathers her shawl about her, sounds of birds chirping rise in the background. At the same time, the light behind Neville also begins to brighten from the cool blue of an early dawn to the warm gold of the first rays of the sun. In contrast to all the overused clichés of dancers with candles that preceded it, this image was refreshingly simple and unpretentious.

THE SAN FRANCISCO BALLET, July 26, Geary Theatre, SF

On the opening program of their summer series at the Geary Theatre, the San Francisco Ballet presented two new works. One, George Balanchine's "Allegro Brillante" (1956), was a local premiere and the other, "Duetto," was company director Michael Smuin's newest work.

How well a company performs a Balanchine ballet has always been an indication of its dancers' abilities. The SFB dancers, headed by soloists Roberta Pfeil and Jim Sohm, seemed to have the steps well under control, but they looked unsure as to what their performing expressions should be. Especially in a theater as intimate as the Geary, the look on a dancer's face can figure just as significantly into our impressions as the placement and line of his limbs. Instead of just "dancing" themselves, Sohm and several of the other dancers in "Allegro Brillante" dramatized and romanticized their actions excessively. The rhythmic interplay of soloists and corps, however, was nicely timed, with Pfeil following the piano soloist as the corps echoed the other instruments.

Smuin has said he choreographed "Duetto" in celebration of the three medals won by the SFB in the International Ballet Competition held in Jackson, Mississippi, this past June. In performance, "Duetto" actually only includes one of the gold medalists, David McNaughton. McNaughton is currently the SFB's showiest dancer and while he is a fine performer, works like "Duetto" capitalize on only a few of his abilities.

Using selections from Giuseppe Verdi's operas, Smuin has fashioned a lighthearted *pas de deux* whose movement refers to several of ballet's classics. What appear to be passages from "Giselle," "Tarantella" and the Bluebird *pas de deux* from "Sleeping Beauty" are scattered throughout "Duetto." Their presence is distracting, not because of their possible sources, but because they aren't used in "Duetto" in a manner that suggests we might see them as anything more than excerpts.

keeps saying that most women who have gone to work in the last ten years have entered the job market in the ever-expanding, low-paying clerical and service sectors, her examples are invariably drawn from two-lawyer, two-doctor, ad-exec-married-to-architect couples.

These "new rich" as Bird calls them, seem to be causing major social changes, mainly because their

"new rich" to include a couple such as a registered nurse married to a skilled blue-collar worker, but all too infrequently.

Operating primarily in the world of upper-middle-class affluence leads Bird to see the future of two-paycheck marriages largely in terms of increased "lifestyle" options—children versus no children, urban apartment or loft versus

back cover that announces proudly that "Tim" is the Earl Dean Howard Professor of Organizational Behavior (?) at Northwestern's Graduate School of Management, or maybe it was the picture of Tim and Fran (she, complete with Dianne Feinstein bow) smiling out at me in a perfect imitation of a 1950s graduation picture.

Unlike Bird, Tim and Fran (who have the annoying habit of referring to themselves in the third person all the way through the book) make no pretense of covering the workforce waterfront. Their book is addressed directly to the small percentage of working couples like themselves who are trying to manage two professional careers and a marriage. The Halls' approach is clear and direct. As they see it, these two-career marriages are just another problem in office management. *The Two-Career Couple* allows readers to test their "Role-Coping Inventory," and assess their "Stress-Inventory," not to mention checking themselves out against the "Emotional Climate Checklist" all in the interest of a better marriage and/or career.

As I perused the Halls' lists, inventories, charts and graphs, I kept trying to figure out where, between the pile of laundry I never get done, the spider mite that's killing the garden lettuce, and saving up for our hot tub, my husband and I were going to get time to sit down and test out our major versus our minor priorities on the scale of Life-Career Values.

In fact, after reading Bird and

the Halls, I began to wonder when somebody is going to get serious and really write a book about working couples—just us everyday types who aren't struggling with being "new rich," whose options

don't look all that open and whose problems go a lot deeper than the need for an effective time-management plan.

Carol Roland is a historian of women. ■

When is someone going to write a book about everyday working couples whose problems go deeper than the need for an effective time-management plan?

consumption patterns vary greatly and, from the point of view of Madison Avenue marketing experts, unpredictably from those of their affluent, suburban parents of the Fifties. Cuisinarts and tennis clubs have replaced house payments and braces for the kids as major expenditures. I was particularly fascinated to find out that one of the impacts of two paycheck marriages has been a rise in the number of applications to exclusive prep schools like Andover and Exeter, made possible by nothing less than mom's new job! Occasionally, Bird stoops (socio-economically speaking) below the level of the

suburban or country house, antiques versus high-tech interiors, etc. At times, as Bird looks off into the future, she slips right over the edge of optimism into the realm of the absurd. I have a hard time believing that one of the major benefits of two incomes will be increased bargaining power with the bosses—she actually says that two paychecks will do for white collar workers what unions did for blue!

But if Bird turned out to be disappointing, I must confess I didn't think I was going to like *The Two-Career Couple* even before I opened it. Maybe it was the authors' biographical sketch on the



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824-2506

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M-F to share 3-bedroom Richmond district house-hold. Non-smoker, \$138.34. Available 8/1. 387-4542 after 6.

Female roommate to share 2 bedroom flat in Castro area. \$125 plus 1-month security plus utilities. No smokers or disco. 552-1014. Please keep trying.

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Person wanted to share sunny apt in safe neighborhood near GG Park. Cats and artists welcome. Rent \$150 plus. Call Marianne 752-5183, 622-9543.

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Woman, non-smoker to share spacious sunny flat overlooking Dolores Park with responsible, warm, creative, straight woman. \$180 plus utilities. 431-6637.

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2 women seek aware/friendly 3rd person for independent/sharing household, Upper Haight apartment. 2 small rooms/\$150 plus. Available now. 664-6900 (days), 731-9469.

Bayview bedroom in lovely Berkeley Hills home. We are sane, stable, employed, quiet over 30. \$200 plus share of utilities & cleaningperson. 525-8436.

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Employed woman seeks collage or apartment with garage. Prefer Pacific Heights, North Beach, Telegraph Hill. Up to \$300/mo. 474-1365.

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Neat, responsible, single woman looking for apartment to share 2 roommates—M/F. \$150/mo. Haight, Sunset, Mission. Cecile—387-7900.

Is your flat empty during the day? Writer will vacuum, wash dishes, whatever, for place to type. I have a typewriter, own flat—behind Baptist Church and it's noisy! Call Lori 567-2379.

Pianist Needs Home

Mature male seeks living space: collage or share with one or two others in quiet house/flat. In or within 20 miles of SF, up to \$300/month. 365-7845.

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GUARDIAN CLASSIFIED
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for students who want the joy of playing the piano expressively. Patient, experienced teacher. AB in music. UC Berkeley. Beginners through advanced students welcomed. Annette Cohen 648-1509.

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Bright, warm-hearted & literate man, 30, with a strong sense of humor and the ironic, looking for a woman of wit and warmth for a committed relationship Box 385, 55 Sutter, San Francisco, 94104

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in your spare time—Got your attention didn't I. Read on W/M executive, 41, divorced, no children, would like to meet W/F with no children (maybe one), but interested in having same if everything else is right. I am well educated, fairly straight, easy going, slender, physically fit, and don't use drugs. Prefer similar qualities in a woman I sometimes lead, sometimes follow Sense of humor important Guardian Box 13-47-B

Handsome, WM, 27, 5'8", individualistic, driven, intense, introverted, alienated sense of humor, interests classical music—Boris Godunov is favorite—some jazz and rock, languages, literature (education here still thin), writing (novel)—Socialist politics (not organizationally or socially affiliated—don't care to be) movies—mostly highbrow—but also Superman and Bogart—looking for attractive, strong lady Guardian Box 13-48-E

Couple 31, 29, good-looking seek similar couple Guardian Box 13-47-Y

Attractive SF W/M, 36, intellectual, gentle, with sense of humor Enjoys shows, weekend trips, personal growth, seeks delightful, shapely younger woman with warmth and sincerity Guardian Box 13-49-B

W/F 25, is interested in meeting people from Africa I plan to go there for my first time Would like company Guardian Box 13-48-O

Innocent, Ethical, Powerful Man:

Open in heart, creative in mind, skilled in listening and communicating, beautiful in body—seeks similar young woman for committed, monogamous relationship I know, love, and respect the woman and child within me, and husband them as the sun her flowers I've been thru a lot of emotional and yogic purification, and still laugh at life and myself I live in a cabin amidst ancient oaks high atop a hill. Carl 12/11/42, 6', 145#—scientist, counselor, dancer, poet, artist Guardian Box 13-47-U

Single French man 28 wishes to know American woman with the goal to improve his English and to share friendship. Guardian Box 13-47-P

European Woman

attractive, mid-thirties, seeking daytime relationship with slim relaxed Caucasian or Asian man who enjoys the good things in life Please enclose recent photo (all returned), 1820 Union, Box 118, SF 94123

WM 29 lonely but sincere looking for outgoing lady in 20s, for friendship or possible serious relationship POB 2144 Martinez, Calif 94553

Tall attractive professional white male 38 enjoys theater dining dancing conversation the outdoors Are you intelligent sensitive independent with similar interests and a good sense of humor? Please write Paul, Box 282 55 Sutter, SF 94104

Happy, intelligent, affectionate W/F, 44, 5'6", professional East Bay, enjoys hiking, art, running, cuddling, photography Seeks loving, co-equal relationship with WM, under 48, sensitive, enthusiastic, easy going, non-smoker, who likes to share ideas, touch and be touched Guardian Box 13-47-M

Motorcycle rides to Pt. Reyes, backgammon for blood, books, coffee and conversation are things I enjoy I smoke and don't make a lot of money, but enjoy the good life anyway WM, 26 would like to meet woman, close to SF, comfortable with my age and income that looks good and feels good about herself Not especially looking for everlasting love/sex, but someone to help broaden my horizons and a friend to be with occasionally Photo exchange with your intro would be nice, Guardian Box 13-47-O

From The Heart

Our times apart can make our times together beautiful We are two people who can come together and still be two individuals Personal time and space are invaluable If we feel OK about ourselves then we can spend our times together cuddling—rather than dealing with jealousy, possessiveness, and games If you are an unattached attractive female (preferably non-smoker) who can appreciate this note I am an Asian male, 25, attractive, humorous, sensitive, with a great sense of compassion My own interests include tennis, bowling, music, films, and quiet evenings Please respond by sending a photo and/or note (returnable) and if you like, I will do the same Guardian Box 13-47-N

Seeking Wife—Marriage Only:

If you are a gentle single female of childbearing age, unencumbered, and desirous of making a home and family in atmosphere of love, mutual respect and trust, and would like to marry a single, sincere, nonsmoker, nondrinker, healthy male, Ph.D., professional, with no dependents and youthful 51, then write with photo Maverick, PO Box 1116 San Luis Obispo, Calif 93401

Send Out The Clones

I think leithanded women have something right-handed women don't Answer this ad and I'll tell you what it is Guardian Box 13-50-B

Handsome Woman, 31

wants to explore possible involvement with feminine woman—like the veterinarian in Word Is Out—preferably in Stockton area Guardian Box 13-48-G

Imaginative W/M, 40s

occasional visitor to SF seeks W/F 20s-40s as friend Thinking type preferred Photo & phone Guardian Box 13-48-F

I Love Jewish Women

especially ex NY and from East Coast who are not afraid to laugh, talk have their own opinions and want to be equal partner in relationship I am W/M Dutch Irish descent 29 comedian actor good sense of humor very romantic extremely sensitive and sentimental crazy about 30s 40s music movies comedy I don't know how to play the man-woman game prefer women 25-36 and fairly attractive Box 2268 681 Ellis St/SF 94109

Athletic, literate, & sincere W/M, 25 outdoor oriented, romantically inclined wishes to meet sensitive woman (20-30) who will join me bicycling about SF, savoring chowder & cappuccino at the Cliff House, and listening to the jazz giants at Keystone Drop me a line and a picture if you wish (returnable) All letters will be answered Guardian Box 13-50-A

W/M, 29, professional, active, sometimes silly and subject to long stretches of passion, wants to cultivate bright, perceptive, witty, attractive non-smoking woman Ethics, self-esteem, a smile and the ability to laugh heartily are characteristics I value highly Guardian Box 13-48-I

North Bay woman, 23, attractive, (brown hair/blue eyes), brassy, sensitive, somewhat shy, gooly sense of humor, interests, film, rock n' roll, books, food, seeks goodlooking, gentle, humorous, fairly together man, 20-30, for movies, concerts, talking wild adventures, and who knows? Guardian Box 13-47-L

Young man (22) seeks older woman (35-50) for discreet relationship Guardian Box 13-48-H

I'd like to meet someone else who likes Debussy, Doris Lessing and espresso Box 4172, Berkeley 94704.

Gentle man, 46, hopes for woman who cares, shares, touches, tingles I am loving, sensitive, kind, aware, nurturing, devoted, lit Perhaps we can enjoy some warm, quiet things like sunsets, coastlines, stimulating walks, candlelit dinners, cozy fires, intimate conversations, wistful ballads, tender movies Guardian Box 13-48-M

W/M 27 sensitive and bright wishing to meet slim W/F 18-25 to go sailing on my 22' sailboat Guardian Box 13-50-D

Are you a firm, attractive, athletic, outdoors, female, with a sense of humor, Well, I'm 32, handsome, W/M who enjoys bicycling, tennis, gardening, world traveling and seek a vivacious female counterpart Write Guardian Box 13-48-L

Primal

I am a w/m 38, and am looking for a woman who has been in primal therapy for several years, to exchange sessions with on a regular basis I have a box Guardian Box 13-48-K

I'm attractive, intelligent W/F, 30s, who wants to meet more interesting men It's that simple My interests are music, metaphysics, dancing, laughter, the outdoors wholistic health I'm also perfectly normal! Seek the same Non-smokers, please (P.S. I'm also looking for the ideal roommate and a traveling companion to Australia) Guardian Box 13-48-J

I would like to meet a feminist, leftist woman with a wry sense of humor I'm 32, a lawyer, some times funny, sometimes silly, warm, committed curious and cuddly Guardian Box 13-50-C

Over 40? Let life begin on Sept. 30th Five witty, informal, liberal women will invite five similar men for evening of good dinner, good talk Reply by Sept 15th Guardian Box 13-50-E

Woman wants other "nitty" woman sensitive, aware, attractive and professional Guardian Box 14-04-A

Hi!

My face may be plain but there is nothing mundane about my personality I am black/female, 31, witty, charming, intelligent, loving and a great cook Would like to meet warm, sensitive, loving intelligent, unmarried man of any race, creed or color to date and perhaps share a loving relationship Guardian Box 13-47-C

WM, 32, 6', 185 lbs, literate, witty, attractive, tan professional seeks discreet, trim, uninhibited lady 25-45 to assist in sampling various sensual diversions: hot tubs, hot discos, nude beaches, French cinema, Suiro baths, mandarin restaurants Asian or Caucasian preferred Reply to Wyatt #232 625 Post, SF 94109

A mellow, but beautiful lady needed—that wants a home life, that wants to stay home and make a home, that's bi, and into a menage One that enjoys children, (maybe you have one now) dogs and cats. She should be over 25, and seeking a permanent relationship Reply with picture, we'll answer all, to Guardian Box 13-48-A

I'm a W/M 25 with an A B from Cal I would like to meet women who are interested in anything from correspondence to long term relationship My hatreds include flamboyant, inconsiderate people, vapid parties, and capitalism, I like honesty, freedom, great art, intimacy Write Guardian Box 13-47-A

To The Dreamers

I made my first million at 23, retired at 30 devoting myself to personal interests and investments Now at 38 I travel—Rome Paris London New York Las Vegas Tokyo India China—50% business 50% pleasure I am looking for a bright attractive adventurous companion 18/30 who would enjoy a trip with me thru Disneyland for adults, I am kind generous and warm 5'9"—200 lbs. A former college football star (big deal) I have never written an ad like this before and maybe you have never answered one Let's do it! Opportunity only knocks once grab it! Ron PO Box 99347 San Francisco 94109

30 tall dark handsome white athletic perceptive strong warm personable very selective S.F. M.D. wants to meet fit very pretty intelligent together non-ego-centric woman with sense of spirit Photo helpful POB 22061, 94122

Co-Pilot For Flights Of Fancy,

handsome and gentle, I am And, I invite a beautiful woman to go up "down" escalators, and other small steps for humankind Realizing that now has never been a time for unbridled restraint, I extend to you my greetings lilted with sweet cinnamon, scintillating sapphires, and soft surrations, shamelessly Eric Box 933, Menlo Park 94025

Nice looking professional man 38, seeks discreet, attractive, fun loving, female playmate Write 625 Post #381 SF

Young man desires older woman Tom, 681 Ellis #1157 SF 94109.

Goodlooking W/M, 40's, well built, sense humor, successful with integrity Lives San Mateo and Redding Seeks quality affair with trim, non-smoking female (single or married) Reply PO Box 3623-G, Redding, CA

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THEATER REVIEW

REPRESSED SHAKESPEAREAN SEXUALITY WITH A SMILE

John Vickery as Pericles and
D. P. Phillips as Helicanus.

Barry Kraft delightfully
impersonates 14th century
English poet John Gower.



BY ROBERT CHESLEY

PERICLES, by William Shakespeare & others, Shakespeare Festival, John Hinkel Park, Berk., Wed.-Sun. through Aug. 26, 845-0303.

Julian Lopez-Morillas has directed the Berkeley Shakespeare Festival production of Shakespeare's *Pericles* with such good sense and such zest that it is the most spontaneously enjoyable Shakespeare I have ever seen. Pack up a picnic and go see it. If you happen to know or have children, take them, too. With a little more music from a good Elizabethan consort, this could be a hit on Broadway.

Pericles is one of Shakespeare's lesser-known plays. Scholars dispute just how much Shakespeare himself wrote of it, for while it has many themes in common with his other late romances, as well as passages of indisputable beauty, it also has quite a few turns of plot which border on the ridiculous, especially for today's audiences. For example, in the second half of the play, the chaste Marina is stolen by pirates and sold to a brothel, where she

preserves her virginity by preaching to and converting the Johns. The requisite marriage at the end of the comedy is between Marina (of course) and the governor of Mytilene—whom she met when he came to the brothel to get his rocks off. To today's audience, it almost seems like a parody of Shakespeare's concern for female chastity and simultaneous unconcern for male chastity. How do you keep an audience from laughing at this?

Lopez-Morillas knows how: you laugh with the audience. He has chosen to present the play in a style that can only be described as camp. I have no idea whether Lopez-Morillas has ever seen Charles Ludlam's Ridiculous Theatrical Company in *Camille*, but this production of *Pericles* is very close to it (though a bit more refined), and it works beautifully. The hallmark of the camp style is a double sensibility: we see the humorous side of something while still appreciating its beauty. Camp plays to our intelligence. Its irrever-

ence is the bane of pomposity. And, well, we've all sat through pompous productions of Shakespeare with the guilty sense that we should be enjoying it. Camp clears the air.

Lopez-Morillas's direction of the play is very close to children's theater (and this is another aspect it has in common with Ludlam's work). He has chosen a straightforward, entertaining pacing and an imaginative "let's-make-believe" staging—there's even an old-fashioned cylindrical wind machine in full view of the audience for the several tempest scenes. There is a sense that the actors are telling a good tale. Indeed, a good part of the tale is narrated, by the 14th century English poet John Gower, delightfully impersonated by Barry Kraft as a crusty old man with a twinkle in his eye. Somebody at the Berkeley Shakespeare Festival has wisely ghostwritten a few extra lines for Gower, to guide us through the bewildering plot.

And *Pericles* is, after all, very much like a fairytale: the good hero

undergoes a series of magical adventures by way of reconciling himself with and integrating evil. The evil in *Pericles* is sexual. In the opening scene, Pericles, at Antioch, discovers the king's incest with his own daughter, and it is this that sets him on his adventures. At the end of the play, Pericles is brought back to life out of catatonic despair by his rediscovered daughter Marina. "O, come hither, thou that beget'st him that did thee beget. . . ." he calls to her. Incestuous love between father and daughter has been purified and has found its proper relation to goodness.

Lopez-Morillas has underscored the tale's universality and the underlying theme of an almost Taoist relation of sin to purity and death to rebirth by ingenious (and almost incestuous) multiple casting—nine actors take on the more than 25 roles. Kevin Gardiner, John Vickery and Barry Kraft share the role of Pericles. Beth Sweeney plays both Pericles's chaste wife Thaisa (a votaress of Diana) and the Bawd in the brothel scenes. The happy and

pure couple at the end are played by the same actors (John Vickery and Tracy Donohue) who played the wicked father-daughter couple at the beginning. Everyone in the cast is almost equally good, but the audience will probably remember most Barry Kraft's Gower, Gail Chugg's comic turn as King Simonides and Lynnda Beardsley's vibrantly evil Dionysa (Marina's wicked foster mother).

I found the Berkeley Shakespeare Festival's production so delightful that the few things I disagreed with seem like quibbles, but there were a few. Though fine in other roles, Kevin Gardiner as a doltish fisherman was directed to mug goonishly in the accepted (except by me) Shakespearean buffoon manner. I would like to see all Shakespeare's dunderheads played with deadpan seriousness—the joke would be all the better for being more like real life. More disturbing to me was the comic handling of Thaisa's resurrection. Here, it seems to me, Shakespeare has given us one of his magically beautiful images: a coffin containing a queen ensconced in jewels and spices is retrieved from the sea, and the queen is brought to life again by an old man wise in medical/magical arts. But no coffin was onstage, and the resurrection was undignified to say the least—and I think a great deal was lost. Finally, it seemed almost unfair to give Barry Kraft Pericles's moving recognition scene at the end—Kraft has already stolen the show as Gower.

People who care about the arts should know that the Bay Area may well lose the Berkeley Shakespeare Festival, thanks to the scandalous indifference and lack of cooperation from the city of Berkeley. The City Manager has chosen to restrict the number of performances they can give, and has thus seriously crippled the festival economically. A curfew has been imposed on the use of John Hinkel Park which necessitates cuts in the plays, hurries everyone through five-minute intermissions, and makes it impossible for the festival to strike their equipment after each show. The city is also strapping the festival with the enormous expenses of security, insurance and maintenance of the park. Meanwhile, San Jose has graciously extended a tempting invitation to the festival to move there.

Berkeley citizens and business people should fight to keep the festival, which will surely rival Ashland and San Diego in a very few years. And everyone in the Bay Area can support the festival by helping it to meet its \$25,000 deficit by September 15.

"TROPICAL PROXY": WHIMSICAL, SLIGHTLY INSOLENT, BEAUTIFUL OBJECT

BY ROBERT CHESLEY

TROPICAL PROXY, by Soon 3, Eureka Theater, 2299 Market, SF, Aug. 16-19, 863-7133.

The program notes for Soon 3's *Tropical Proxy* at the Eureka Theatre's Experimental Theatre Festival contain the statement that "the meaning of a performance does not exist outside the work itself." That about sums it up. Alan Finneran, who conceived and di-

rected the show, presents a self-contained set of elements and creates events by playing these elements off against each other. The show is simply an object in its own right, without use, without relationship to anything else. It is its own meaning, purely. It's just there. What is this object like?

The show is performed for the most part by two pairs of women. Each woman has her face carefully made up like a model's, and

all wear identical white slips and black beads. Each pair takes over its own side of the stage. On our right, one woman paints a white room blue while the other eats oranges, and they talk about waiting where they are. On our left, one woman paints another's face blue and seals her up in a little cement block cell. Later, she points a video camera into the cell, and on two small televisions we see the woman squatting inside. At intervals, a man in a white tropical suit enters, drinks a glass of water and picks up a wind-up toy auto that has scooted out of a hole onstage center.

Viewed as a living painting, the show is a sunny, neatly ordered and sharply delineated composition, mainly in white and blue, with complementary touches of black and orange (the orange peels and the flames of a toy boat that is set on fire). The composition has a few motifs from North African architecture and landscape—hence the "tropical" of the title. A recurring theme is media image, from the actresses' Madison Avenue make-up to the use of Polaroid photos, slides, movies and video—hence the "proxy."

The show has a relaxed, languid tempo. There is a feeling of lazy days passing unmarked, one like another. A few of the effects are strikingly imaginative, and overall there is a light, slightly insolent whimsy.

It's a lovely object. If that's what you enjoy in the theater, go.



White slips and black beads. Soon Finneran, Jane Ballinger, Nancy Kemp and Barbara Bloom in Soon 3's "Tropical Proxy."



Sheen move cautiously through "jungle".

nights shooting and wanting to get home for Christmas. They [the Ifugaos] were the ones to hold it all together."

STYROFOAM SKULLS

On that humid Sunday, my first full day in the Philippines, the Ifugaos went about the business of daily life while Michael and I picked our way among piles of dummy corpses, sandbags, styrofoam skulls, the ruined hulk of a helicopter, down the beaten earth corridors of the Cambodian temple, past evocative statues of monkey gods and a bamboo tiger cage. We came upon a battered cue card lying half hidden by mud, which Michael identified as belonging to Marlon Brando. *Now* I remember: this is a movie, that is a cue card, and somewhere there are cameras, a script (later I would find out there wasn't). It was the only thing I could get a handle on. I could not believe that everything had been constructed expressly for the film, that this was not simply the exotica of the Far East. I didn't know where "movie" left off and "Ifugao life" began. The lines between what was real and what was Hollywood blurred for me at that point, and I was never quite able to disentangle them again.

The same confusion existed for others there as well, actors included. Much of the mystique that surrounds Colonel Kurtz might just as well have described Marlon Brando. When the craziness Eva Gardos described was at its peak, and even Coppola himself began to take on



Martin Sheen in camouflage paint. The lines between what was real and what was Hollywood blurred, yet some insist that this verisimilitude is what makes the film so powerful.

Kurtz's megalomaniacal personality, no one knew how far it would all go. Yet some insist that this verisimilitude is what makes the film so powerful.

I remember going out to the set called Village One to watch them shoot a scene full of special effects—helicopter formation flights, flame-throwers, gory wounds applied onto "dead Viet Cong"—purely for the entertainment value. But when the cameras started rolling, why and how no longer mattered. I was *there*, swept with panic as American soldiers herded frightened peasants out of flame-enveloped shacks, airlifted a huge white Brahma bull and buzzed around their commanding officer as he strode authoritatively through the melee. It didn't matter that there were spectators, faces I recognized, nothing to fear. It didn't matter that this was cinema. As far as I was concerned, this was *it*, Vietnam, and I was scared.

"We didn't have to do much but open our mouths, and what came out would be Vietnam," said Larry Fishburne, one of the principal actors in the film. "Francis would say, 'You guys got the characters. All you gotta do is not act.' But that was enough to get you through the whole movie. He had put so much energy into getting this thing to look real that we didn't have to act. You know, you go to Disneyland, you're gonna act like a little kid. Francis had it all worked out."

REAL REALITY

Powerful though the fantasy was, it didn't obliterate the realities of life—the heat, the wet and the disease that sprang from both—which made themselves known to the newcomer within a few days. In the dry season, everything sweltered. At nine in the morning you could feel it close in, from the steaming earth below and the blazing sun above. In the rainy season, nothing ever got dry. The roads, particularly on the set, ran ankle deep with mud, which, along with most of the water, carried parasites. Diarrhea, stomach cramps and incessant infections were commonplace. There were one or two incidents of widespread

food poisoning that resulted from inadequate refrigeration. The food itself tended to be greasy and starchy, and appetites were minimal in that heat. So all that, plus the isolation, job worries and the increasing uncertainty of just how long this was all going to take, did not add up to your basic jungle paradise.

"I wouldn't describe it as primitive here," I wrote home in a general, to-be-Xeroxed letter to my family and friends. "Provincial, yes—what you might call Jungle Chic. The roads are lousy, the buildings are slap-dash, sewage is out in the open, the electricity and water pressure can go out without warning, dogs and cats run free while pigs and roosters are tied up in the yards, and yes, they beat the laundry with rocks."

Yet compared to the rest of the country, Pagsanjan was the Philippines' answer to the Catskills. The town is featured in all the guidebooks to Asia for its famous rapids and waterfall, and every day the river would be jammed with boatloads of tourists making the excursion known as "shooting the rapids." The staff of the Rapids Hotel, where the

production and editing facilities were set up, were used to tourists and did their best to make the long-term visitors from *Apocalypse* feel more at home. But even the sincerest attempts at capturing the American lifestyle (like the time a stack of pancakes topped with Velveeta arrived in response to an order for cheesecake) did not dispel the feelings of isolation and loneliness that crept in among east and crew.

"If it wasn't for working, it would be unbearable," said Larry Carney, who spent nine months in the Philippines, projecting the dailies and assisting Eleanor Coppola with her documentary. "There was nothing else to do. Not working meant drinking, sleeping or going to the Dampa [the local drinking/whoring establishment, whose marquee promised "Friendly Serving Wenches"]. Also, you couldn't talk to anybody else except about the film. They [the Filipinos] would understand what you said because they spoke English, but they didn't understand our way of life at all. It got to be real frustrating."

Larry Fishburne was 14 when he and his mother, Hattie James, packed up and left Brooklyn for the Philippines, where Larry was to appear as Clean, one of Martin Sheen's men on the river patrol boat. "We thought it was gonna be three months," said Fishburne. "Then it was six months, nine months, 14 months. It was too much. Much too much."

HURRY UP AND WAIT

I was sitting doing some odd job in the office of co-producer Gray Frederickson one day when a woman scheduled to play the part of a Playboy bunny arrived in Pagsanjan, only to discover that her scenes would not be shot for at least six weeks. She was angry and distraught as Frederickson did his best to convince her that, with shopping and sightseeing, the time would go by in nothing flat. By that time, production was hopelessly behind schedule, and a pall hung over the entire cast and crew. People were hot to work on this film, hot to do their scenes like they'd never done before, but it was a case of hurry up and wait. "Will notify" was the only instruction on the daily call sheet so often that it became a joke. Circumstances began to press in, preventing people from exploring beyond the immediate four walls of their environment and forcing them in upon themselves as effectively as if they were snowbound.

continued next page



In another scene from the movie, villagers return fire of helicopters attacking their Viet Cong-controlled village.



PHOTO BY MICHAEL JACOBI

Francis Coppola on the set.

continued from previous page

It got to people. There were some long, loud nights of boozing and brawling in the Pit, the recessed restaurant and bar area of the Rapids Hotel. The ever-accommodating hotel staff stayed up late in order to keep serving San Miguels to the film people, but that air of accommodation quickly led to "anything goes."

"I didn't look at it as violence in the sense of where one guy gets up and hits another guy," said Fishburne. "That did happen. But as far as turning over tables and chairs, and breaking bottles, and screaming real loud, and jumping off the roof into the pool—I looked at those as acts of hypertension, you know, people needing to release a lot of that stuff that's suppressed inside of them."

But one night, the activity got way out of hand, halting the wildness in the Pit for good. A soft-spoken young American man, who reportedly had gone to work on *Apocalypse Now* after having been stranded for months in the Philippines without money, job or influence, suddenly had enough of the "hurry up and wait." He got too drunk, and something touched off his pent up frustration and rage. He flung himself, inexplicably, at the hotel manager, sitting nearby at a table with his family and some distinguished guests, and proceeded to beat the living tar out of the older man.

After a few moments of frozen astonishment, a burly American photo-journalist was able to pin the young man to the floor with an arm locked around his neck. He growled in the boy's ear that the visiting dignitaries were Philippine Constabulary, that their hands were resting on their pistols this very instant (all true), and that he, the burly one, would beat the young man's head against the pavement if that's what it took to quiet him. The youth was led away, and the hysterical crying of a child was heard long into the night.

The next morning, word got around that the young man had been ordered to leave Pagsanjan, although he had at least escaped prison. After the company had formally apologized and washed its

hands of the affair (*he* had solicited *them*, and was not one of *theirs*), the manners of the crew improved like those in an office after the annual Christmas party. People still got drunk as lords night after night, but now they did it quietly.

RUMOR CONTROL

It was around that time that "rumor control," an expression I had associated with the publicity blackout, began to take on greater significance. I don't know exactly when or how it was made clear to me that all publicity about the film was strictly regulated, and that I was expected to honor that regulation. I only remember hiding my camera whenever I went on the set. I was well aware that my position there was not as a journalist. The fact that I was spending my days filling pages with words seemed not to trouble anyone. But back in the states, when I sought permission to interview three New York editors working on the film (one of them my husband), I was told, flat out, "There will be no articles written about *Apocalypse*." It was only after I went ahead and did the interviews anyway, notified coproducer Tom Sternberg of the nature of the story and agreed not to talk about the film itself that he gave his belated blessing. Even up until just a few weeks before the film's New York and L.A. release, some of the people I approached about this story were skittish about being interviewed.

"Rumor control" was apparently aimed at preventing internal gossip that might be damaging to the progress of the film. It seemed that anything nasty—little jokes about the cue cards, about Brando's weight and the platform shoes he wore in part to disguise his bulk in some scenes—were quickly squelched. I'm not certain who did the actual squelching, but in that steamy, rarefied air through which news traveled by osmosis, it stands to reason that the verdict of "not for public information" must have traveled the same way.

Coppola's distrust of and occasional hostility toward the press is well known. A member of his staff insists that the blackout was merely a way of simplifying matters, of keeping to a minimum the number of people running around the set. She openly admitted that the heavy curtains that hung over the openings to the temple at Kurtz Compound while Brando was inside emoting for the cameras were as much to keep out intruders as to muffle outside sounds. Others have pointed out that the blanket of secrecy was thrown over the entire production after early troubles with the military, actors' temperaments and acts of God were blown out of proportion by the press, thus making certain financiers very nervous about the state of their investments in *Apocalypse Now*.

BRANDO: A MERE HONEYDEW

My experience of Francis Coppola is that he does what he does and lets other people think up the reasons why. His protectiveness of Brando and the other artists working on his film may have been simply a way to clear the space for them to perform brilliantly. With Brando, it seemed he was particularly concerned that every effort be made to free the actor's genius, perhaps so the two of them could work together to create a dazzling ending, which was undecided right up until the last minute.

If this was indeed the case, that Coppola gambled his ending on Brando, then it explains the weakness in the film's

denouement. No matter how good an actor is, it doesn't make up for a script without an ending.

Brando's presence in the Philippines did seem to automatically create an atmosphere of excitement around the production, even if you never saw him. When he wasn't working, he was usually ensconced in his bungalow in the hills above Pagsanjan. But there was a day when the rules of protocol—hushed tones and no cameras on the set while Brando was present—were unofficially lifted, the day that cast and crew assembled for a group photo. (I understand that Martin Sheen, absent that day, was airbrushed in at a later date.)

When everything was ready, with people lined up like a graduation assembly, Coppola, Brando and Dennis

*Francis Coppola
does what he does
and lets other
people think up
the reasons why.*

Hopper emerged from their dressing rooms and settled themselves in the group. Wives, lovers and other attaches stood off to one side, and our busy clicking went unchallenged. Just the same, I trembled as I knelt down with a ridiculously wide-angle lens to seize one precious shot of Marlon Brando. I brought the magnificent head and those Kohl-lined eyes into focus and, as he turned away, paused for a moment. The head swiveled around and Brando looked me full in the lens. Click.

Although it seems unlikely that he even saw me, I felt seared by that gaze, accused. NO PICTURES OF BRANDO! As I walked out of the compound after the group broke up a while later, I kept looking over my shoulder for the goons I imagined were setting upon me even now to rip the film out of my camera and heave it and me into the river.

And then, quite suddenly, to my right was Brando himself walking back to the white Mercedes that would soon spirit him off to catch a plane for Tahiti. He paused to look up at a wooden totem pole hung with beads and styrofoam skulls, as if meditating. I opened my mouth, but my throat constricted. Brando, unaware, reached up a hand to touch the beads with a tender, if slightly spacey, gesture. And then he walked on.

For me that was a truly beautiful moment, even though I didn't exactly get to interact with the man. It turned out to be far more memorable than the photograph. When I got the prints back, I could just about make out The Great One in the picture, a mere honeydew in a bowl of mixed fruits.

"THE HEART OF DARKNESS"

For all the stories I can remember, there have to be dozens more that have slipped my mind. For that I was glad not to have been responsible for taking it all down. The film had its share of record keepers, several photographers and journalists whose job it was to chronicle the events of shooting *Apocalypse Now*. And, of course, there was Eleanor Coppola's documentary.

I never talked much to Ellie, and we never discussed her work. I used to see

her in the rain on the set of Kurtz Compound, with an assistant holding an umbrella over her and the camera. A pale, slight woman, she seemed to blend in with her surroundings. I remember watching her one day as she was filming, and when her gaze inadvertently stumbled across her husband talking to one of the three Playmates, she discreetly turned her glance, and the camera, away.

It must be hard for the wife of a "boy genius" director to express her own creative self. To me, the flutter over her book *Notes* comes as no surprise, for her situation in the Philippines seemed unbearable, especially with Francis going around looking intense and distracted most of the time. I wondered occasionally if perhaps Ellie was in the Philippines for the same reason I was: life in the states was just too damn miserable without my husband. And I wondered if perhaps she shot documentary footage for the same reason I wrote pages of narrative: to keep from going crazy.

I find myself wanting to say that being there in the Philippines while this "war movie" was being shot was like being in the war itself. Naive nonsense, right? But for many it was like a tour of duty, of languishing in a strange country, falling prey to strange illnesses, following the directives of a brilliant (you hoped, and sometimes in despair doubted) tactician, all in the name of accomplishing the mission. For many there was the experience of dark brooding, an internal journey into the recesses of one's own mind, which is the theme of *Heart of Darkness* (the Conrad novel on which the film is based) as well as the theme of *Apocalypse Now*. There was the dreadful uncertainty—how long will this take? Will it all be for nothing in the end? Surely those thoughts also trouble men at war.

Later, I would hear that some of the many Vietnam veterans who worked as helicopter pilots, actors and advisors on the film, went into mild shell-shock during screenings. As one actor/veteran marveled, "I didn't think anyone could make a movie about what it was *really* like over there. He [Coppola] just skimmed off the top, but what you see is the truth."

EXPECT THE WORST— HOPE FOR THE BEST

In the cost accounting that goes into creating a budget for any film, does anyone ever think to include the cost to individual lives and psyches? Is it really worth the price? From what I gathered, those who paid the price feel it was worthwhile. People recounted to me the illnesses, the bouts with alcoholism, the shaken relationships that resulted from the months spent in the Philippines. But no one I talked to was sorry for having made the sacrifices. Although I certainly didn't cover everybody, it seems that people who work in the movie business know to expect the worst and hope for the best. Especially on a Coppola movie.

I recalled a conversation I had with an *Apocalypse* crew member who said, "Risking it all, going out on a limb so your very survival is at stake, is what makes life worth living." He was referring to what Coppola had done in betting everything he had on the success of one picture. For all of those who gambled with him, it remains to be seen if their gamble pays off. ■

FOUND! D.A.'S PROSECUTOR WHO'S NOT AFRAID OF TAKING ON THE COPS

BY KATHERINE BISHOP

"A victory for gay rights, for human rights" is how prosecutor Marlin Wallach characterized the Aug. 9 guilty verdict against police officer Daniel Marr and civilian Kevin Guerin on charges of misdemeanor battery and disturbing the peace.

The charges resulted from their involvement in a March 31 brawl at Peg's Place, a women's bar on Geary Boulevard. The jury found Marr guilty of one count of disturbing the peace and one of two charged attacks against Alene Levine. They acquitted Guerin of the charge of hitting Levine with a pool cue, but found him guilty of disturbing the peace.

The 2½-week trial, which came about after Levine and bar owner Erlinda Symaco went public with their story, took place before Judge Edward Stern in Municipal Court. Stern, who successfully defended Mario Savio in the famous 1963 civil rights sit-in at the Sheraton-Palace, had been on the bench only three weeks when the trial began.

Steven Bley, general counsel for the Police Officers Association, represented the defendants. Bley, every inch the courtroom Beau Brummel from his monogrammed French cuffs down to his Gucci loafers, proved less effective in his defense than his wardrobe.

The defense centered around the men's claims that they were the victims of unprovoked attacks by hostile lesbians. Officer Marr, who was assigned to the narcotics division at the time of the incident, but who has now been "rotated" to a desk job, claimed that Levine hit him with a window opener and he later struck her in self-defense when she poked him with a pool cue.

Guerin, a medical technician at Stanford Hospital, admitted that he and vice officer Michael Kelly had spent the evening as part of a bar-hopping bachelor's party traveling about the city on a motorized cable car before going to Peg's. They claimed they were set upon by the women inside the bar until rescued by uniformed officers.

The women claimed that officer Kelly attacked Erlinda Symaco, a diminutive woman who suffers from prior back injuries, and that Guerin hit Levine when she went to Symaco's rescue.

Officer Kelly, who appeared as a defense witness, admitted that the men had open alcohol on the cable car. His and Guerin's claims that the men remained sober and well behaved throughout the evening were refuted when prosecutor Wallach produced the driver of the cable car as a rebuttal witness. He testified that the group was one of the worst he had ever driven, harassing passersby on the street and urinating off the side of the car at Union Square.

Nowhere was Wallach's vigorous prosecution more evident than in his dismantling of defense witness Calvin

Woo, a patrol officer assigned to the Richmond Station. Woo, who was driving the first squad car to arrive at Peg's during the brawl, denied hearing Levine yelling "They're trying to kill the owner" in an attempt to get help for Symaco.

Under Wallach's probing, Woo admitted that Levine told him she had just been hit by a man later identified as Marr, but he made no attempt to locate Marr or take witness statements from the numerous people inside the bar. "I just wanted to get out of there," Woo said.

The defense was aided when Judge Stern ruled that Guerin's statement to vice lieutenant Diarmuid Philpott could not be admitted as evidence. Philpott reportedly told Stern in the lengthy in-chambers session that he had failed to advise Guerin of his rights before questioning him.

Guerin's statement, given at about 4 a.m. that morning, says that he saw members of the bachelor's party group leaving Peg's and that there appeared to be an argument, a point that supports Levine's contention that she turned away a group of drunks at the door. But on the stand, Guerin testified that he saw no other persons when he and Kelly approached Peg's.

Why Philpott, a 15-year veteran of the force, failed to read rights to a suspect and why the questioning of a suspect in a bar brawl fell to officer Kelly's supervising lieutenant in the vice division remain unanswered questions, as Philpott declined to comment on the case.

Marr's and Kelly's supporters from narcotics and vice wiled away the hours waiting for the jury to return by bragging about their drug busts and making derogatory speculations about the sexual preferences of the prosecutor. Meanwhile, community supporters of the women were busy memorizing the faces of the undercover cops. Then, after 9½ hours of deliberation, the ten-woman, two-man jury delivered its decision.

On Aug. 13, Judge Stern denied motions by Guerin for acquittal and for a new trial, and sentenced Guerin to pay a \$200 fine or spend ten days in jail—the maximum penalty for disturbing the peace. Marr's sentencing is set for Aug. 30.

District Attorney Joseph Freitas must answer an inquiry of the Board of Supervisors' Committee on Fire, Safety and Police—consisting of supervisors Hutch, Pelosi and Horanzy—as to why his office did not bring charges against officer Kelly. That public hearing is scheduled for Sept. 13 at 2 p.m. at City Hall. And both officers Kelly and Marr still face a police commission hearing now scheduled to begin Aug. 29.

**Convicted: Daniel Marr (left)
and Kevin Guerin.**



PETE McCLOSKEY WANTS YOU!

Continued from Bay Guardian page 12

of an all-volunteer Army." But this figure is ludicrously overstated. Even the General Accounting Office says that the cost of the All Volunteer Force (which includes the Air Force, Navy and Marines as well as the Army) as a whole is only about \$3 billion a year. What's more, the bulk of this amount goes to cover military pay raises that had been planned long before the volunteer concept was started in 1973—and the only way to cut it would be to return the troops to subsistence pay, which could be politically suicidal.

For McCloskey to plead financial problems as one reason for abolishing the volunteer Army is a particularly ironic play to the Proposition 13 grandstands, because he admits his own alternative, the National Youth Service, would also be quite expensive. He has no estimate on how much it would cost. All he would say is that he thinks the administration's estimate of \$23 billion a year is certainly greatly overstated, and that something over \$6 billion annually might be more like it. Even that, of course, is twice the estimated cost of the All Volunteer Force today.

• **The volunteer Army couldn't handle an intense, long-term war.** McCloskey likes to cite his own experiences as a reserve officer with the Marines during the Korean war. The war began so suddenly, he recalls, that American forces weren't adequately prepared and were no match for the North Korean troops until our reserves began to arrive six or seven months after the first shots were fired. Today, he argues, we would face the same problem if the Russians or their Warsaw Pact forces were to attack western Europe: our troops would quickly suffer heavy casualties, and our undermanned reserves wouldn't be able to replenish the ranks quickly enough.

There have been several responses to this concern. One is that while it may be true that the reserves are undermanned, there are solutions short of a draft to correct this problem (see last week's article). David Harris expressed another point of view, arguing that the initial brunt of such an attack should reasonably be borne in large part by European troops, not by the full complement of the U.S. armed forces, thus giving us additional time to enlist more troops.

And, Harris added, "I for one do not find that the Russians, with 40 Chinese divisions sitting on one end of their landscape, and a series of puppet states that can only be dominated by large amounts of troops being stationed in those puppet states, [are in] a strategic position where they're about to contemplate invading western Europe."

What's more, although critics such as McCloskey stress the requirement that the Army be ready to meet an attack within 48 hours, it is not so clear that a massive conventional attack (as opposed to a long-distance nuclear attack) would come with such short notice. Bernard Weinraub, writing in the last of three articles on the volunteer Army in the New York Times of June 12, noted that officers in West Germany "dismiss the notion of an attack's coming as a bolt out of

the blue," asserting that an assault by Warsaw Pact forces would follow a two-week to four-week buildup of tanks and weaponry that would be easily detected by radar and aerial reconnaissance."

Opponents of the peacetime draft, in short, argue that even if there is a long-term land war in Europe (and many people feel that such a war would quickly escalate to the nuclear level, making all arguments moot), the current strength of the U.S. military would be fully sufficient to hold easily, with perhaps only some strengthening of the reserves, until wartime mobilization could begin.

• **The demographics of the volunteer Army are bad.** McCloskey doesn't like the makeup of the present Army (which is by all accounts skewed toward minority and lower-income people) for two rather different reasons. First, he wants more of his "reasonable people," the educated upper-middle class, in the military because he thinks it will make for a more effective Army. Second, he agonizes about the fact that in a heavily minority Army the brunt of the work and the deaths fall to minority people.

Accurate though the second argument may be, however, draft opponents are quick to note that the conscripted Army was notorious for its numbers of minority soldiers. For this and several other reasons, no less a minority-sensitive group than the Congressional Black Caucus has come out squarely against registration and the draft.

And anti-draft lobbyist Barry Lynn, writing in *Christianity and Crisis* magazine last April, stressed another argument: "Although we should be appalled at the lack of commitment of the Federal Government to provide meaningful employment programs for all people, it would help no one to set what would amount to race quotas through random conscription; for many blacks, this would mean no jobs rather than military jobs."

THE NATIONAL YOUTH SERVICE: IS THIS THE ANSWER?

By all accounts, the National Youth Service proposal has attractive features to it, particularly in its general philosophy, which would have young people choose between military and civilian service to the country. The Friends Committee on National Legislation, one of the primary groups lobbying in Washington against the draft, sums up what it sees as the problem with McCloskey's proposed legislating of this philosophy this way:

"Indeed, there is a moral obligation on all people, old as well as young, to devote a lifetime, not just two years, to helping humankind. But this can and should be done on the basis of individual commitment and voluntary decision, not at the command of the state in a program closely tied to military manpower requirements."

McCloskey argues strenuously that his is not really a conscription bill. If all works properly, he says, his plan will encourage enough people to volunteer for the military or the reserves that the lottery pool will never need to be touched during peacetime. By no means, he insists, is he suggesting conscription for the

continued next page

continued from previous page
National Youth Service.

On the other hand, by raising the threat of the draft he is in some measure forcing people to do something they would not of their own volition choose to do—and he has strongly stated his belief that there exists a legal concept of a citizen's obligation to serve in one of these four ways.

His bill, as presently drafted, backs up this belief with a two-year prison term for anybody who fails to register for the program or report for induction. While he would provide exemptions from induction for valid conscientious objectors (and for individuals with physical/mental problems or family hardships), he allows no exemption from registration on the basis of religious beliefs.

THE PRIVILEGE DESERVES THE DUTY

He is, however, considering amending his bill to make the penalty for failure to register the denial of certain public benefits such as the use of national parks, federal highways, federally supported schools or a driver's license. "You don't need to register to serve the country," he explained, "but then you won't get the benefits of the country, at least some of the benefits. I'm intrigued by that idea—it was suggested to me by a Stanford law professor who said to me, 'Don't make jail the penalty, but loss of privileges.'"

"That is essentially the whole thesis of my thrust anyway—that the privilege deserves the duty. If you're going to drive an automobile, you can be required to register for a driver's license. If you're going to be a part of a free society, you can be required to register for military service."

McCloskey sprinkles his conversation with references to patriotism, to the concept of "duty-honor-country," and to the idealism of the anti-Vietnam youth—an idealism, he maintains, that would have seen these same young people fighting against Franco in Spain or enlisting with the Canadian armed forces to join in World War II before Pearl Harbor. It is

this complex of emotions, he believes, that will win the support of young people and Americans in general for the idea of national service.

Other idealistic people aren't so sure. The Central Committee for Conscientious Objectors calls McCloskey's sort of national service program "an intrusion into young lives without precedent in American history," and many of the young idealists of the Vietnam era have already banded together to fight any return to registration or the draft, McCloskey's plan included. (The umbrella group monitoring Congress and circulating information around the country is the Committee Against Registration and the Draft, or CARD.)

There is one more central objection to the National Youth Service proposal. Since it is designed to place individuals in many jobs in the private sector as well as in traditional volunteer agencies such as the Peace Corps and VISTA, critics charge that employers will jump at the opportunity to take on Army-dodging "volunteers" at subsistence wages to avoid paying more money—and risking potential union organizing—by hiring permanent workers. Just mentioning one example, Barry Lynn wrote that he wonders "how many \$10,000 per year church custodians would find themselves replaced by \$3,000 or even \$6,000 national service workers."

Another, more controversial example: One area in which NYS volunteers could work would be in seasonal farm labor, "on commercial farms at which adequate labor by persons who are United States citizens is not available." The politics of agribusiness being what they are, it is easy to imagine that E. & J. Gallo, for instance, could plead the unavailability of "adequate labor"—and that Cesar Chavez and the United Farm Workers union might take umbrage at the idea of low-paid Ph.D.'s in nuclear physics picking the grapes, only to leave and return to the academy at the end of the year.

McCloskey doesn't see a potential problem here. "The UFW can only gain

by this," he told me. "It's just like busing. Once you've got a cross-section of Americans working in the fields, farmworkers aren't going to be exploited any more."

THE FINAL CATCH

Much of what McCloskey says seems attractive: the idea that risk of military service should be spread evenly throughout society; the belief that America shouldn't develop a military establishment rigidly separate from the civilian establishment; the related notion that "it would be very helpful 20 years from now if the national leaders then have had to serve as Pfc's in the Army"; the concern over disproportionate deaths of minority-group soldiers in case of war.

But in the end, his idealistic notions seem hollow—because there is serious question whether his National Service Bill would actually accomplish what he promises in terms of spreading the real burden of military service.

Arguably, McCloskey's theory about sharing the burden might work if he offered only three choices: enlistment, reserves or conscription. It was a similar formula, after all, that used to funnel plenty of war-shy sociologists and English Lit majors into the reserves (or officer-training programs) back in the days of the old draft.

But he wanted more than simply to give each young person the same statistical chance of having to join the military. He wanted, in the process, to rekindle in the "me generation" the flames of patriotism he knew as a youth. And so he included the National Youth Service option in his plan—and thereby tossed a monkey wrench into his finely tuned machinery.

After all, the Vietnam experience showed beyond any doubt the great lengths to which McCloskey's "reasonable people" were willing to go to avoid induction. With that experience in mind—and further assuming that his upper-middle-class youth will not be as tempted as less affluent young people by the educational benefits in his military options—it is difficult to see how his plan

will dramatically alter the military demographics, particularly at any time when a war seems imminent. More likely that the Stanford/Harvard/MIT students would arrange to spend a year clerking for the local school system (one of the options under his youth service) than that they would suddenly start waving the flag and sign up for two years in the Army or six years in the reserves.

It is not totally clear that McCloskey has thoroughly thought out the ramifications of his National Service plan, in fact. I asked him, for example, why—if equity of burden is really the point, and if a shortage of troops in the reserves is really the main problem—didn't he simply drop the expensive, dubious youth service idea and instead support or propose a plan to draft people into the reserves, barring all educational deferments? And McCloskey admitted that he hadn't considered that option—that it made a certain amount of sense, and that he may indeed switch to some sort of universal draft for the reserves.

Even if he does go that route, of course, he will face plenty of opposition, since anti-draft activists are convinced that the reserves could easily be brought up to strength without resorting to peacetime conscription. But the chances are that McCloskey won't switch. As he said in introducing his bill to the military personnel subcommittee of the House Armed Services Committee, he believes that "Duty, honor, country, and a sense of obligation to serve the nation and mankind are very much a part of the ethic of today's youth." Now he would like to encourage that "ethic" just a bit by having Congress enact a law that would "recognize a sense of duty for everyone."

★ ★ ★

Correction: Last week's article on the legislative status of draft proposals inadvertently stated that the president has the power to reinstate the draft immediately. In fact, he can reinstate registration for the draft on his own, but needs legislation to begin conscription.

LEGAL NOTICES

The Bay Guardian publishes legal notices for San Francisco County **only**. Please call 824-2506 for charter rates and information.

SUMMONS

CASE NO. 751338

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner, CHARLES TURNER, and the Respondent, IRENE WILLIAMSTURNER.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.
(AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 días. Lea la información que sigue.)

1. To the Respondent:
a. The petitioner has filed a petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you.
b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief.
c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.
Dated April 2, 1979. Carl M. Olsen, Clerk By Richard F. Metter, Deputy

RAY HILLS
1828 Divisadero
San Francisco, CA 94115
346-1571

August 1, 8, 15, 22, 1979.

BG-13393

STATEMENT OF WITHDRAWAL FROM PARTNERSHIP

FILE NO. 33033

The following persons have withdrawn as general partners from the partnership operating under the fictitious business name of TECHNIQUE, 2565 Third Street, San Francisco, CA 94107. James Orman, 2565 Third Street, San Francisco, CA 94107. Mark Hodges, 2565 Third Street, San Francisco, CA 94107. The fictitious business name statement for the partnership was filed on August 16, 1978, in the County of San Francisco. Signed James Orman & Mark Hodges.
This statement was filed with Carl M. Olsen, the County Clerk for the City and County of San Francisco, California, on August 10, 1979 by clerk Richard F. Metter.

August 15, 22, 29, September 5, 1979.

BG-13414

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39637

The following persons are doing business as WILDFLOWER TWENTY ONE, 601 California, Suite 1902, San Francisco, CA 94108. Peter Z. Michael, 466 Vallejo, San Francisco, CA; Charles M. Morf, 2912 Fillmore, San Francisco, CA; Kenneth T. Sproul, 315 Harcross, Woodside, CA. This business is conducted by an unincorporated association other than a partnership. Signed Peter Z. Michael.
This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on July 27, 1979.

Pub. Dates: August 1, 8, 15, 22, 1979

BG-133917

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39388

The following person is doing business as IdeaMine/IDEAMINE/IDEAMINE SYNDICATE, 410-1086 Post, San Francisco, CA 94109. Louisa Watson Peat O'Neil, 410-1086 Post, San Francisco, CA 94109. This business is conducted by an individual. Signed Louisa Watson Peat O'Neil.
This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on July 13, 1979.

L. W. PEAT O'NEIL
Friedman & Zankel
811 Front
San Francisco, CA 94111
788-5700 x34

Pub. Dates: August 1, 8, 15, 22, 1979

BG-13399

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises: 3452 MISSION, SAN FRANCISCO, CA 94110. Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows: On-Sale Beer & Wine Bona Fide Eating Place. Signed Ann A. & Nathan C. Napier.

August 8, 15, 22, 1979

BG-13408

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises: 1607 HAIGHT, SAN FRANCISCO, CA 94117. Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows: On-Sale Beer & Wine Bona Fide Eating Place. Signed Danny O'Quadao.

Pub. Date: August 8, 15, 22, 1979

BG-13407

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39249

The following person is doing business as SECRET GARDEN, 1324 Larkin, San Francisco, CA 94109. Susan Jeanette Turre, 1324 Larkin, San Francisco, CA 94109. This business is conducted by an individual. Signed Susan J. Turre.
This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on July 6, 1979.

Pub. Dates: August 1, 8, 15, 22, 1979.

BG-13392

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39635

The following persons are doing business as JUST PAINTING WEST, 2731 Pacheco, San Francisco, CA 94116: Kenneth A. Wright, 2731 Pacheco, San Francisco, CA 94116; Michael K. White, 2731 Pacheco, San Francisco, CA 94116. This business is conducted by a general partnership. Signed Kenneth A. Wright.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on July 27, 1979.

Pub. Dates: August 1, 8, 15, 22, 1979

BG-133921

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39641

The following persons are doing business as DADDY'S RESTAURANT, 422 Haight, San Francisco, CA 94117: Wesley M. Clark, 575 Pierce #205, San Francisco, CA 94117; Matthew E. Wilson, 575 Pierce #205, San Francisco, CA 94117. This business is conducted by a general partnership. Signed Matthew E. Wilson.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on July 27, 1979.

Pub. Dates: August 1, 8, 15, 22, 1979.

BG-133913

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39636

The following persons are doing business as ASTROLOGICAL SELECTIONS, 581 Eddy, San Francisco, CA 94109: Robert Grinnell, 646 Corbett, San Francisco, CA 94114; Jack Wandland, 587 Eddy, San Francisco, CA 94109. This business is conducted by a general partnership. Signed Robert Grinnell.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on July 27, 1979.

Pub. Dates: August 1, 8, 15, 22, 1979.

BG-133918

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39777

The following persons are doing business as BOTANICA, 517 Mississippi, San Francisco, CA 94107: Rachael A. Spencer, 517 Mississippi, San Francisco, CA 94107; Suzanne DeGroot, 4029 25th Street, San Francisco, CA 94110. This business is conducted by an unincorporated association other than a partnership. Signed Rachael A. Spencer.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 3, 1979.

Pub. Dates: August 8, 15, 22, 29, 1979

BG-134011

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises: 2183 GREENWICH, SAN FRANCISCO, CA 94123. Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows: Off-Sale Beer & Wine. Signed GBD Investments.

Pub. Dates: August 1, 8, 15, 1979

BG-133923

11

BY WILLIAM RISTOW

(This is the second article in a two-part series on the draft.)

WASHINGTON, D.C. —

Of all the senators and representatives who are beating the drums for a return to the peacetime draft, one of the most interesting is the maverick Bay Area Republican, Congressman Paul N. (Pete) McCloskey, Jr. This is the man, remember, who made his political reputation back in 1972 by challenging President Nixon with an antiwar campaign in the presidential primaries, endearing himself to liberals in his district and throughout the country. But he is also the man who has introduced the most sweeping conscription proposal so far before the Congress.

Ironical as this may all seem on the surface, McCloskey's present stance is actually not at all inconsistent. He supported the draft even while opposing the Vietnam war, after all, and he is proud of his own experiences as a Marine in Korea and later commander of a reserve unit in Santa Clara County.

"I went to a military school for six years," McCloskey told me recently in an interview in his office here, explaining his motivation for introducing his conscription legislation. "I grew up thinking that the finest Americans were Robert E. Lee, Stonewall Jackson, guys that ran obscure infantry or artillery units in the Civil War. I have, in my own mind, wanted to be a citizen-soldier. That seemed to me the highest calling of an American—that you serve in time of war in a military capacity, but in time of peace you try to stay ready to serve in that capacity."

There are several bills in Congress providing for the renewal of registration or the draft itself, but McCloskey's is far and away the broadest. The National Service Act, HR 2206, would require every man and woman in the country to register at age 17, and then at age 18 to choose from one of four options:

- Volunteer for two years of military service; pay would be reduced from the current rates to subsistence levels, but three years of educational benefits would be provided as an incentive.
- Volunteer for six months of active duty and 5½ years in the reserves; no educational benefits.
- Volunteer for a year of civilian service work in such fields as forestry, hospital work or agriculture; subsistence pay, no educational benefits.
- Volunteer for nothing and be placed in a lottery pool from age 18 to 24, available for drafting any time the armed forces fall below their quotas; if drafted, serve for two years on active duty and four years in the reserves; subsistence pay while on active duty, 18 months of educational benefits.

The third McCloskey option, which he terms the National Youth Service (NYS), is the aspect of his bill that has attracted the most attention and that sets it apart from other draft legislation. But he is quick to acknowledge that he didn't propose this law to inspire floods of volunteers to go out and start changing those bedpans.

"I would not want to make any mistake that my motivation is the National Youth Service," he said. "My first con-

cern is that the Army be combat-ready, that it not be caught in a situation where the caliber and quality of people in it is not up to fighting—or that the commanders, in order to preserve morale and in order to cajole people into enlisting, promise unrealistic training, so that they will enjoy it. Kids argue, 'Well, why can't you make the Army acceptable, why can't you make the Army a nice place to be, where people will like to serve?' There is no way that any reasonable person is going to like to serve in the Army in time of peace, if he knows that he has to be combat ready on 24 hours' notice."

And here is the key to McCloskey's thinking: First, the all-volunteer Army that we have today is *not* combat-ready. Second, many of its problems would be solved if we could just enlist more of what he generically labels "reasonable people" (or, alternatively, "the Stanford/Harvard/MIT grads").

Reasonable people, McCloskey argues, can't be expected to enlist in the Army under the volunteer system because the experience would be too strenuous. But, he says, "I think there are a lot of people now at Stanford who, if they know they will be subject to a draft if they don't volunteer, *will* volunteer. I think you'll get a different spread than you're getting now." A spread, in other words, that would include more upper-middle-class youth and less of what McCloskey has also characterized as the "dregs of society" who make up the volunteer Army today.

Nobody on Capitol Hill, McCloskey included, thinks HR 2206 is going anywhere this year. He and others in and out of the halls of Congress expect this year to be occupied with debate over a return to registration, next year with debate over the state of the reserves, and the following year with debate over a full-fledged draft for the active forces. By jumping in early with a fairly elaborate proposal, McCloskey hopes to get an inside track in those future debates.

He also hopes, he said, to prompt discussion on a larger subject: "The whole purpose I have is to force a debate on whether the all-volunteer Army is working or not, and if it isn't, what's the best way to preserve an American military tradition and ethic." If the volunteer Army is working, he acknowledged, neither a draft nor a National Youth Service is needed. But, he added, "I'm satisfied in my own mind that it is not working."

McCloskey's objections to the volunteer Army are similar to those described in our report on the legislative battle over registration and the draft in last week's *Guardian*. But in our interview and in his public presentations, he has placed particular stress on several of the points:

- **The volunteer Army is too expensive.** "We're spending 58% of our defense budget to attract volunteers today; the Soviets spend about 23%," McCloskey argued in a June 11 debate with anti-draft activist David Harris on San Francisco's KCBS radio. "We can't afford to spend more money to create a better Army. That's our concern, and I think if we have no other alternative, then we have to go back to the draft."

With the current defense budget at about \$115 billion, McCloskey was implying that the U.S. is spending roughly \$66.7 billion a year to pay "for the luxury

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PETE McCLOSKEY WANTS YOU!

*The old antiwar congressman
and Marine reserve commander
talks about his sweeping plan
to bring back the peacetime draft*